

The Magazine

ANTIQUES



FEBRUARY

1929

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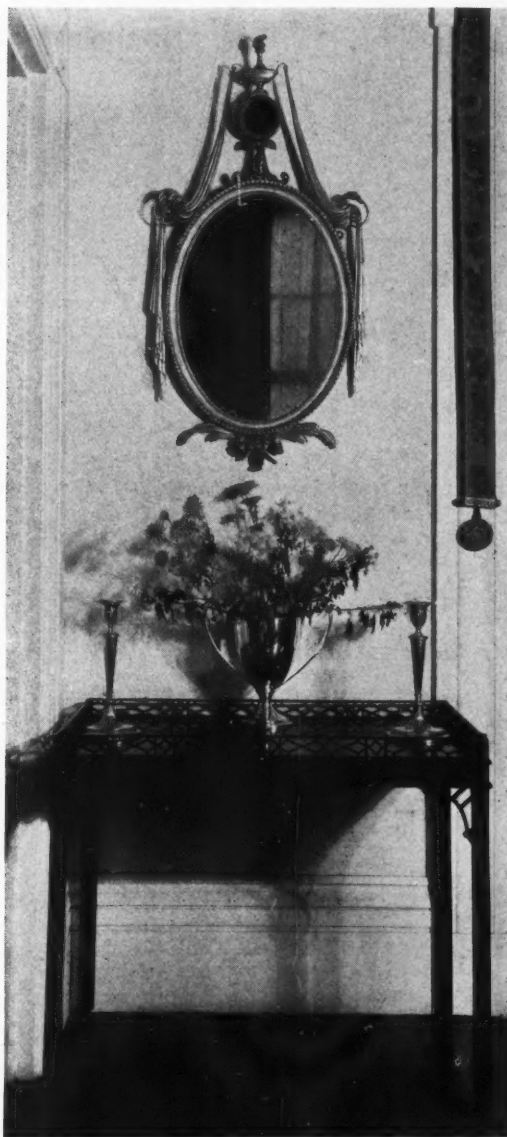


Old English Galleries

86 and 88 Chestnut Street

BOSTON, MASSACHUSETTS

Telephone, HAYMARKET 6466



CHINESE CHIPPENDALE SILVER TABLE IN MAHOGANY (c. 1775)

ONE OF A PAIR OF ADAM MIRRORS (c. 1775)

GEORGE III SILVER CANDLESTICKS AND TWO-HANDLED CUP

ONE OF A PAIR OF NEEDLEWORK BELL PULLS (c. 1790)

ENGLISH ANTIQUES PERSONALLY COLLECTED IN THE BRITISH ISLES

FURNITURE :: MIRRORS :: PICTURES :: TAPESTRIES :: NEEDLEWORK
TEXTILES :: SILVER

CHINA :: SHEFFIELD PLATE :: LUSTRE WARE :: GLASS :: PEWTER

MEMBER OF THE BRITISH ANTIQUE DEALERS ASSOCIATION



WE DO NOT WISH OUR ADVERTISING TO CONVEY THE IMPRESSION THAT WE HAVE ONLY RARE PIECES OF INTEREST CHIEFLY TO THE COLLECTOR WITH A LARGE INCOME. WE HAVE THESE, BUT WE HAVE, ALSO, MUCH RELATIVELY SIMPLE AND INEXPENSIVE FURNITURE, IN EXCELLENT TASTE AND PERFECT CONDITION, OF WHICH THE SHERATON CHAIRS SHOWN ABOVE ARE AN EXAMPLE. THEY ARE TWO OF A SET OF SIX SIDE AND TWO ARMCHAIRS. WE ARE ALWAYS PREPARED TO MEET THE WIDE DEMAND FOR FURNITURE OF THIS GENERAL TYPE

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Connoisseurs, American and Canadian
 dealers visiting England should call and
 see my stock of genuine antiques or
 write for particulars

*Illustrated: A fine walnut and gilt mirror
 4 feet 3 inches by 2 feet 3 inches*

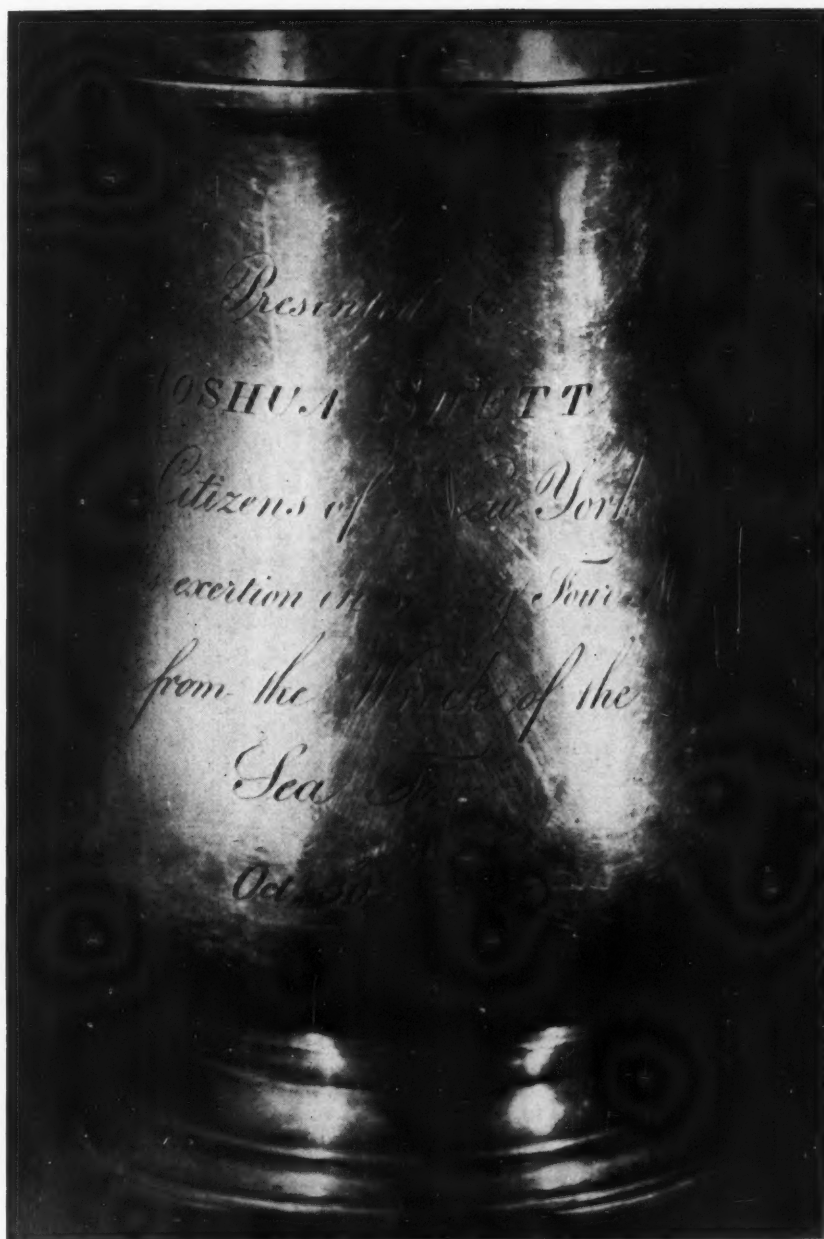
27 WATERGATE ROW

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Telephone 1649

ENGLAND





Paul Revere Silver Mug

Marked REVERE — VERY RARE

Made by Paul Revere who took the famous ride April 19, 1775

The following is engraved on the front of the mug: *Presented to Joshua Swett by Citizens of New York for his exertion in saving Four Men from the Wreck of the Sea Fox, October 30, 1821*

I have many other rare things: A small well-desk; two sets of pink lustre dishes

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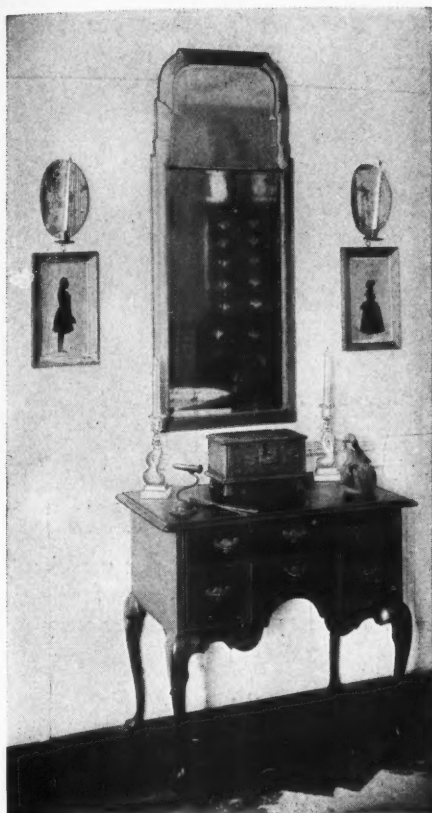
46 PARK STREET

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FRAMINGHAM, MASSACHUSETTS



FAITHFUL COPIES OF TWO CHARMING PIECES

*The Originals are in
Michie's Tavern at
Charlottesville, Virginia*

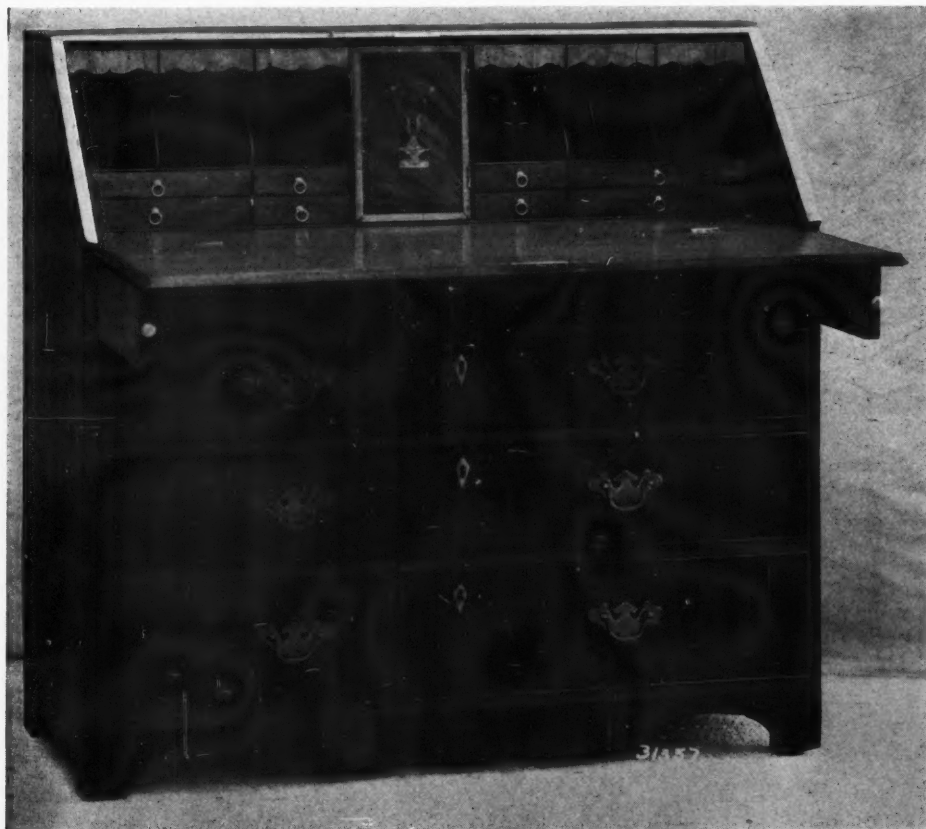
THIS Queen Anne Lowboy is delightfully graceful, and is an authentic, hand made copy of a genuine antique. Made in Maple, Walnut, or Mahogany, antique finish. The top measures 21 by 33 inches; the height is 29½ inches.

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Desk
Inlaid with
Satinwood
Circa 1785*

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ANTIQUES**

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DESK-ON-CHEST, CURLY
MAPLE; EARLY AMERICAN



A VIEW OF ONE OF OUR ROOMS



INTERIOR OF DESK-ON-
CHEST SHOWN ON LEFT

The curly maple Desk-on-Chest pictured above is to us unique. The handles, obviously not the original ones, were on the piece when found. Its former owner, a very old lady, recalled that her grandfather always stood before it when writing, and never used a high stool. If any readers of this advertisement have seen a similar piece and have knowledge of its history, we would be very pleased to have them write us.

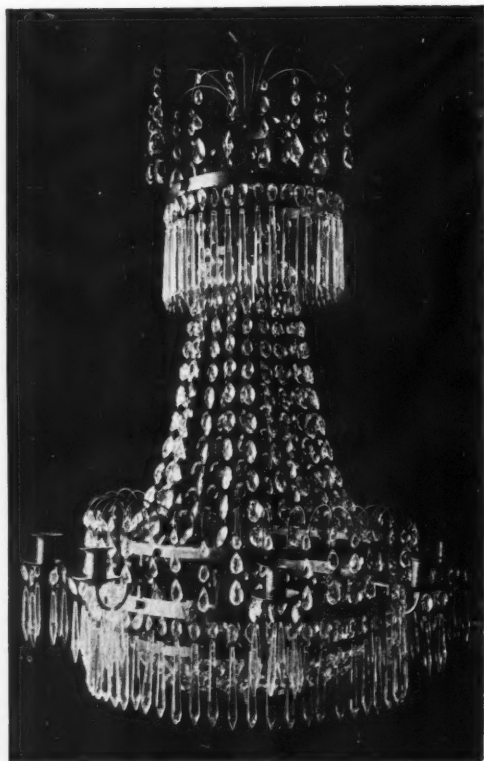
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HEPPLEWHITE SATINWOOD CABINET: One of a pair (c. 1790) decorated with cross banding outlined in ebony, and with delicately painted floral motives. The characteristic triple plume is likewise painted. Height, 5 feet 9 inches; Width, 19 1/4 inches; Depth, 15 1/4 inches.

THE dispersal of the Lord Leverhulme collection, which was especially rich in satinwood furniture, served to focus the attention of collectors on this most exquisite manifestation of eighteenth-century English cabinetmaking. The golden richness of an exotic wood serving as a foil for dainty floral festoons, formal bouquets, and occasional figure medallions, renders satinwood furniture the ideal means of supplying the essential note of variety in a well modulated decorative scheme involving antique furniture in the delicate mode of Hepplewhite and Sheraton. The pair of cabinets, one of which is here pictured, exemplify not only the charm of satinwood, but the Rosenbach Galleries' success in combining practical utility with rare excellence in its offerings of antiques.

*Antique Furniture, Rare Books, Prints,
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No. 2. Similar Table with two loose leaves, length 130 inches, width 56 inches.

No. 3. Similar Table on three pillars. The loose leaves are missing. Length 75 inches, width 54 inches.

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Washington at Valley Forge, Dec. 1777-8
Landing of the American Forces under General Scott at Vera Cruz, 1846
Surrender of Genl. Lee at Appomattox C. H., Virginia
Washington as a Mason
Henry Clay of Kentucky — 1844
Cassius M. Clay
Loss of the Arctic
Burning of the Clipper Ship "Golden Light"
Washington's Reception by the Ladies at Trenton

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WARREN WESTON CREAMER

REED MANSION, WALDOBORO, MAINE

PLEASE STATE WHERE YOU SAW THIS ADVERTISEMENT

THIS talk about "antiques as decorations" doesn't get me very hard. I like antiques for themselves: because they are chock full of individuality, because they have a flavor of the past, because time has given them a ripened surface, because I like to hunt for them, and like it better than any other occupation I can imagine. When I discover a fine piece, I no more think of how it will look against a damask curtain than I think how a beautiful child will look against a piece of fancy wall paper. But perhaps that's why people with a flair for decoration so often buy from me.

George N. McMahon

GEORGE N. McMAHON
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BOSTON, MASSACHUSETTS



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Best Guarantee*



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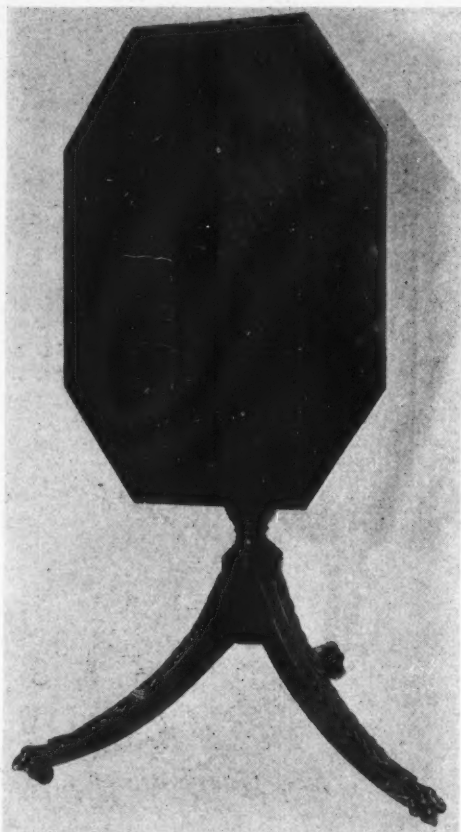
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Better Kind in the State
of Pennsylvania*

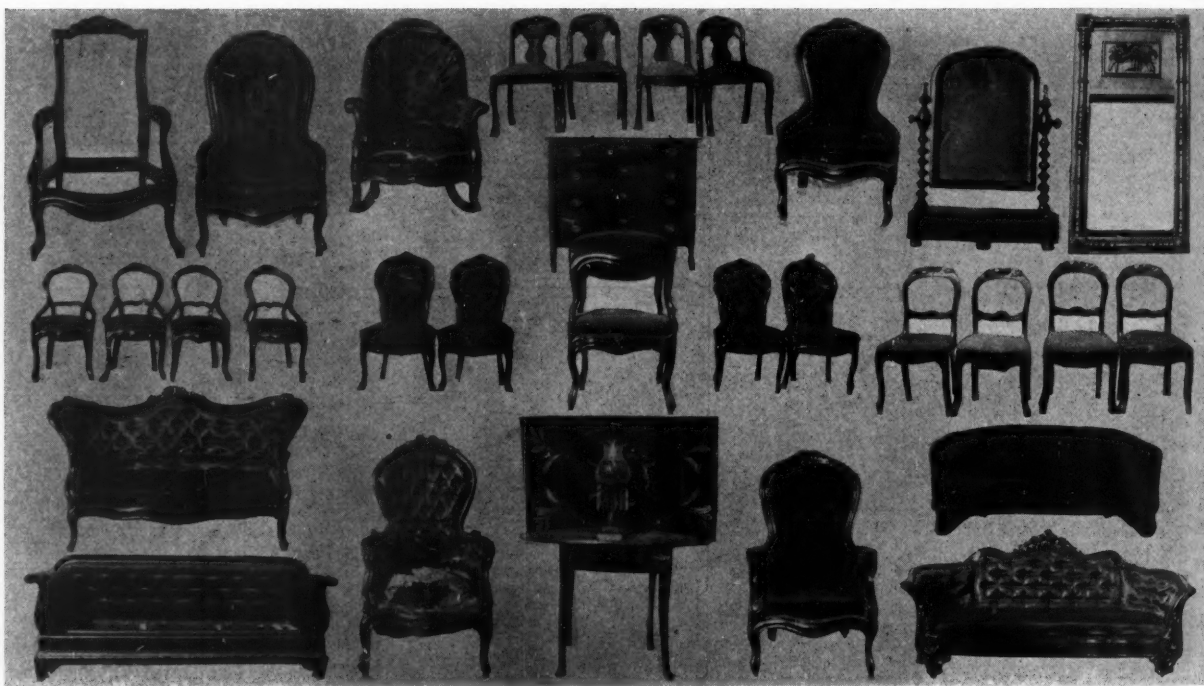
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A DUNCAN PHYFE CANDLESTAND
IN ORIGINAL CONDITION

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Actors' make-up table with folding mirror, drawer, and various covered compartments, in fine mahogany, inlaid. Period about 1800. Price \$200.

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VIEWS: *Boston 1848; New Bedford; Lawrence, Massachusetts; Chicopee, Massachusetts; Portsmouth, New Hampshire; Portland, Maine; San Francisco; Providence; Provincetown; Salem, Massachusetts.*

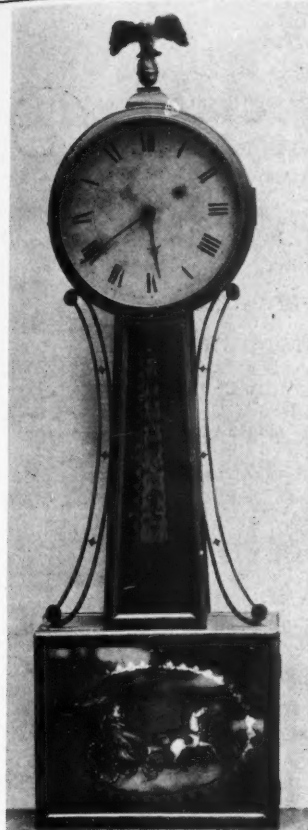
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59 Beacon Street

Boston, Massachusetts

Full particulars on request

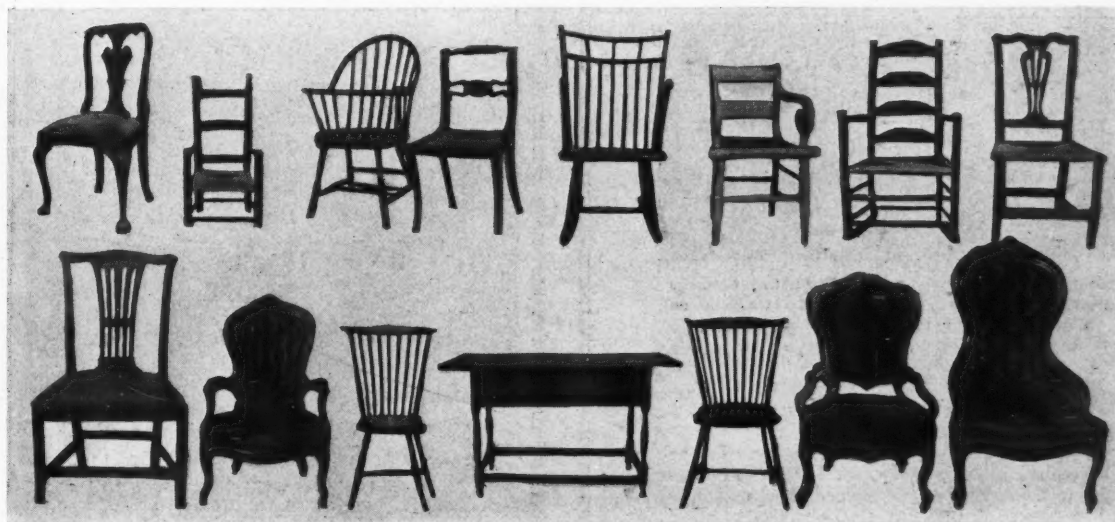
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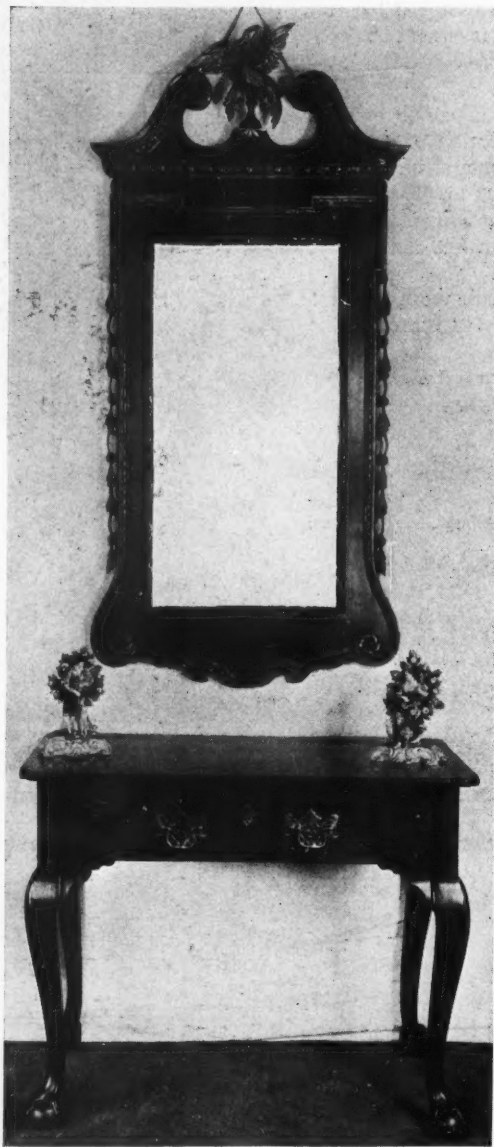
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I AM very much gratified at the business I have done during the past year, and I take this opportunity to thank all who have helped me to make the year so successful. In return I wish to send to all of you my best wishes for health and happiness, and to tell you that I will try again *this* year to obtain for my customers finer, rarer, and more unusual antiques at prices they can afford to pay. I hear from my customers every day that I have acquired one of the largest collections of antiques, selected with good taste. In this collection they almost always find what they are looking for. I have a high reputation for honesty and reliability, and it is my desire and aim to keep this reputation up to its present standard.

FLORIAN PAPP

684 LEXINGTON AVENUE

NEW YORK CITY

The Bazaar

A British Weekly Journal for
Connoisseurs and Collectors

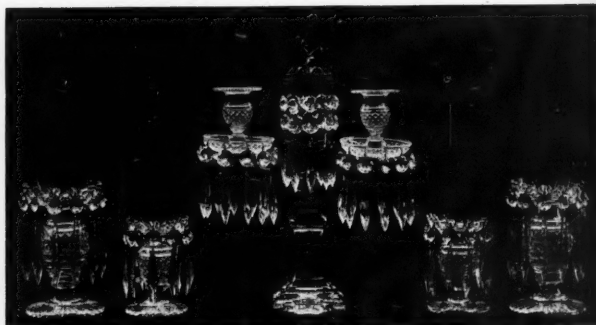
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By C. Chester Dahl

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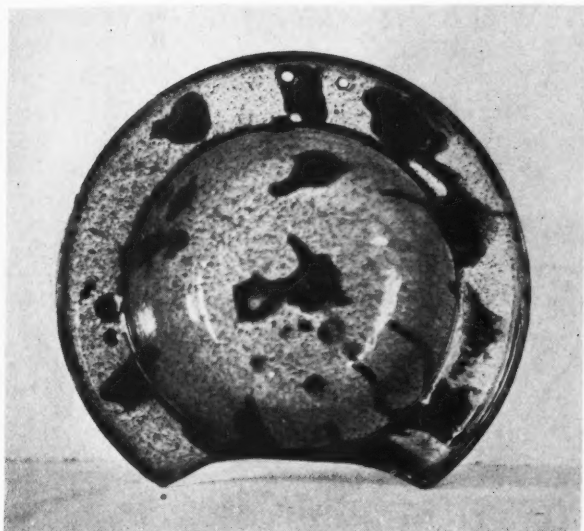
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AND THE MORAL OF THAT IS——

I once knew a firm believer in the doctrine that a "good reproduction is just as desirable as a piece of antique furniture." Then he inherited a set of eighteenth-century dining chairs, which he substituted for the new ones that had matched his reproduction table and sideboard. Within a month he was scouring the market for antique pieces worthy to stand in company with his inherited chairs. No friend, acquaintance, or decorator had offered a word of argument or persuasion. The silent eloquence of his heirlooms alone had been sufficient to change his point of view. To get rid of his "good reproductions" he sold them at a loss; but the antiques which he purchased in their stead are constantly increasing in value.

Henry V. Weil

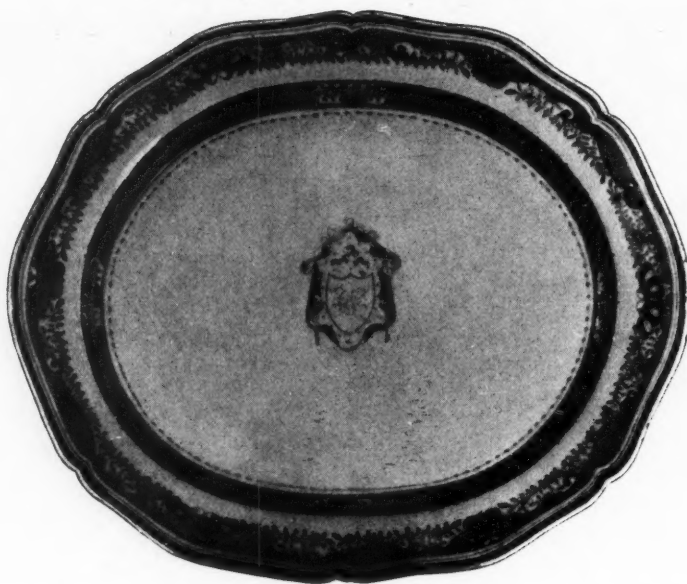
ANTIQUES

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NEW YORK CITY

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT
FREEHOLD, NEW JERSEY



THE LOWESTOFT PLATTER IS ONE OF A SET OF FOUR PLATTERS AND EIGHT PLATES. THEY ARE TYPICAL ORIENTAL LOWESTOFT WITH THE ORANGE PEEL SURFACE AND BLUE AND GOLD CARTOUCHE, BUT OFFER A UNIQUE VARIATION IN THE BORDER IN NANKIN STYLE. THE INITIALS ARE THOSE OF CHARLES HADLEY WHO IN 1776 READ THE DECLARATION OF INDEPENDENCE FROM THE COURT HOUSE STEPS AT PROVIDENCE.

Member of the Antique and Decorative Arts League



ARE AND BEAUTIFUL examples of XVIIIth century porcelain and pottery can be *examined* and *handled* at our shop. A closer knowledge of these arts will aid an appreciation of the decorative value of old china in XVIIIth century interiors.

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The Treasure House

Illustrated:
Magnificent walnut secretaire
of the Queen Anne period. The
beautiful fitted interior of the
top part is worthy of
special notice.



Size 6 feet, 5 inches high; 3
feet, 8 inches wide; 2 feet,
9 inches deep. Price, including
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to the nearest American or
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The Subscription Department of *ANTIQUES* is considerably perturbed. The number of year-end new subscriptions and renewals has so completely outstripped all calculations that extra copies of the January, 1929, issue were unobtainable within a day or two after printing.

This is almost too much of a good thing; for it threatens to knock holes in the files of belated subscribers who look forward to having a complete volume for the next six months.



A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Application pending for transfer of second-class entry from Boston, Mass., to Concord, N. H.

ANTIQUES

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ANTIQUES dislikes to disappoint its friends. Hence the following offer: During the next two weeks the Subscription Department will pay 50c each for copies of the January, 1929, issue which are received in first-class condition.

Copies may be delivered in person, or sent by mail. In the latter case, they should be addressed to the Subscription Department, and should carry the name and address of the sender plainly printed on the wrapper.



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SECESSION QUILT (1860)

Of white cotton, quilted and stuffed. Designed and wrought in South Carolina by Mrs. P. D. Cook, who was an ardent supporter of the Southern cause. An excellent example of the survival of eighteenth-century traditions of pattern and workmanship in the midst of the nineteenth century. For this photograph and the information upon which are based the editorial notes on the next page, *ANTIQUES* is indebted to Allan Nicholson of Union, South Carolina.

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ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XV

FEBRUARY, 1929

Number 2

The Editor's Attic

The Frontispiece

It has been frequently remarked that old-time specimens of purely domestic handicraft are likely to display traditional features of design and workmanship which ally them in style with a period far anterior to their actual date of making. This tendency of the folk arts to lag behind contemporary fashions finds brilliant illustration in the so-called Secession Quilt, from South Carolina, which is here pictured.

In so far as the essentials of its design are concerned — its cornucopias spilling pomegranates, grapes, and roses, its spread eagle against a firmament of stars, its dainty garlands filling the spandrels of the inner square — the piece might reasonably be assigned to the 1790's. Its stitching, too, is of eighteenth-century exquisiteness and precision. Yet this remarkable work was finished and inscribed in the year 1860, at a time when, in most parts of America, popular taste in matters decorative was at a low ebb, and when, in most households, the housewife's pride in fine needlecraft had succumbed to the satisfaction of quickly achieving large flamboyant effects in worsteds and woven rags.

To Mrs. P. D. Cook, an ardent Southerner, wife of a general of the South Carolina militia, are credited both the design and the fabrication of this quilt. A double motive impelled her to undertake the task: for one thing, she had granddaughters with dower chests waiting to be filled. Furthermore, being surcharged with enthusiasm for the cause of South Carolina and Secession, she had to express her feelings in some tangible and permanent form. In the end, she completed not only one quilt, but two — each the product of six months of devoted industry.

A few years later, when the Northern soldiers under General Sherman entered South Carolina, the quilts were concealed in separate places. One of them was found by marauding cavalymen and cut into saddle cloths. The other, which remained undiscovered, or ignored, is now reverently preserved.

In New England, most tales of women's prowess in textile-making include references to the use of home-grown

wool. In South Carolina, on the other hand, when Mrs. Cook set herself to quilt-making, she had recourse to her own cotton plants. The fabric for her opus was a store product; but only the finest of padding could be relied upon for modeling the delicate relief patterns. So Mrs. Cook picked her own cotton, removed its seed, carded it to a fluff, and used it to fill the outlines of her stitchery.

The design she had drawn in charcoal with much thought for its symbolism, and vast care for its perfection of detail. Among fruits and flower garlands, we discover, on each of the four sides of the quilt, the arms of South Carolina; above each shield, the name of a governor: Hamilton, Hayne, McDuffie, Butler, champions of the State from 1830 to 1838.

Two other names appear: at the base of the centrepiece, that of General P. D. Cook, husband of the patriotic needlewoman; and that of Washington, in a flowing band above the head of Liberty. Below this band, in turn, one may read the triumphant motto *Secession — Yancey 1860*. The words hardly accord with the pacific *E Pluribus Unum* that emerges on a scroll from the beak of the spread eagle. But if inconsistency is here, it is of no moment. Mrs. Cook's faith in the Southern cause was as profound and unchanging as her devotion to century-old traditions of housewifely capability. To the integrity of both allegiances, the Secession Quilt bears eloquent testimony.

A Chinese Washington

It is a melancholy paradox of human experience that the discovery of truth often depends upon the dissemination of error. Consider, for example, the *Lincoln Letters* — but their status is still uncertain. Better — since the Attic has become, for the moment, a house of glass and is reserving its stones for strictly defensive purpose — consider the Gordon portrait of Washington which graced the Cover of *ANTIQUES* for February, 1928, just a year ago.

This portrait, painted on glass in close conformity with some Stuart original, was thought to be unique. Some critics had even persuaded themselves that Stuart himself might properly be credited with its execution. In its own

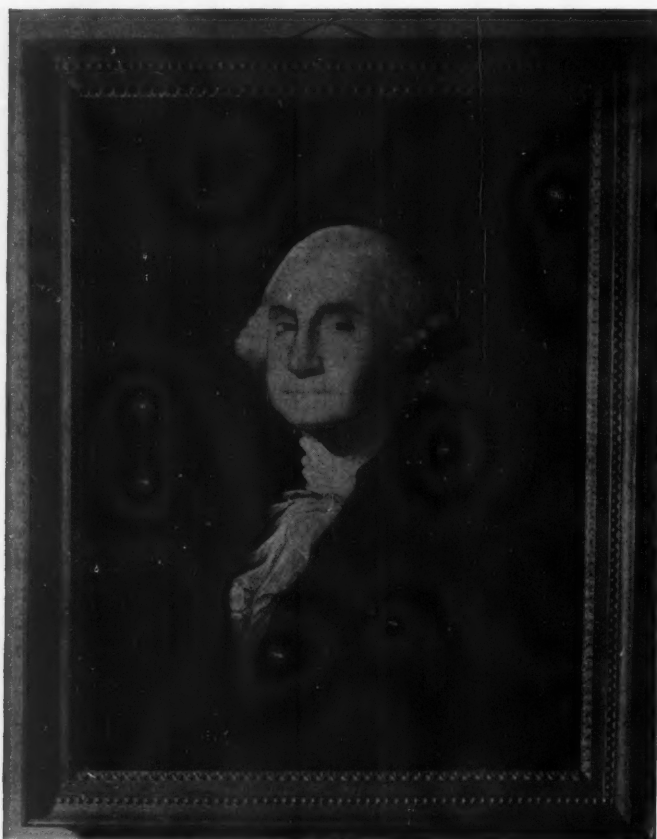


Fig. 1 — PORTRAIT OF WASHINGTON (c. 1800)

Painted on glass. To all intents and purposes an exact replica of the Washington portrait pictured on the Cover of *ANTIQUES* for February, 1928.

Size, 25 by 30 inches.

From the collection of Mrs. Esther Stevens Fraser

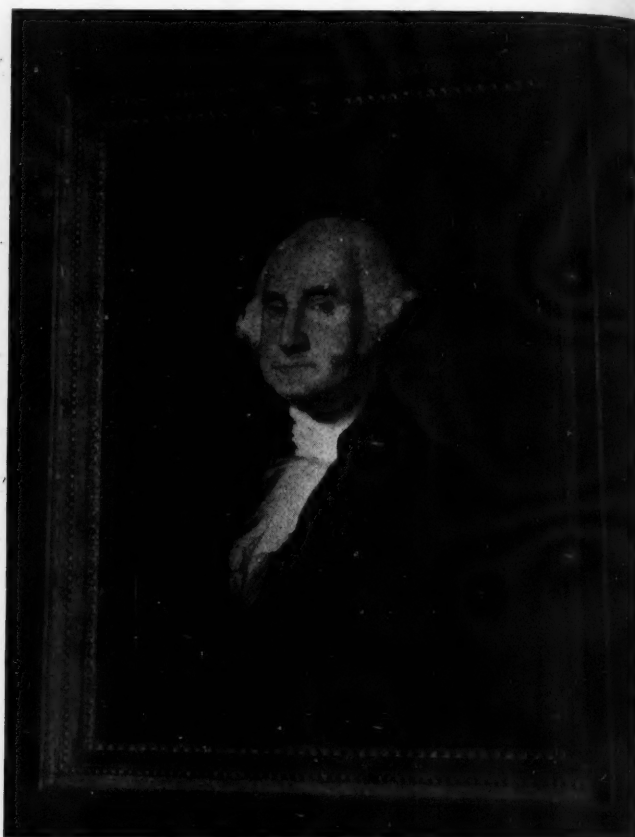


Fig. 2 — PORTRAIT OF WASHINGTON

Painted on glass. Virtually identical with the preceding portrait except for the omission of the queue ribbon.

Size, 25 by 30 inches.

Owned by Mrs. G. A. Holbrook

discussion of this portrait, however, the Attic was, fortunately, noncommittal regarding the first of these points. Still more fortunately, it took a decided stand against the Stuart attribution. Apparently, however, its judgment was at fault in dismissing the possibility of Chinese authorship for the work. Such authorship the normal internal evidence of the technique of the painting seemed, at the time, to belie. But, of late, the force of that seeming has begun to crumble under the impact of certain external evidence which has slowly revealed itself.

And this is the order of the revelation. Within a few weeks of the publication of the Washington portrait on the Cover of *ANTIQUES*, Mrs. Esther Stevens Fraser of Cambridge acquired an almost exact duplicate in a near-by antique shop. It is reproduced above, on this page. Some months later, Mrs. William L. Nassau, Jr., of Paoli, Pennsylvania, wrote that her household possessed yet another duplicate, which had been handed down for several generations in her husband's family. Of this, however,



Fig. 3 — DETAIL OF THE HOLBROOK WASHINGTON

A section of the back and frame, distinctly showing the Chinese characters inscribed upon them.

no photograph has thus far been obtainable.

Of course the first inference to be drawn from these items of information was the relative numerosity of these glass portraits of the Father of His Country. Secondly, their virtually exact similarity in size, in aspect, and in technical exquisiteness suggested query as to where such patient exactitude in repetition could have been achieved save among the conscientious copyists of the Orient. Thus the direction of even the internal evidence of the pictures began to shift.

But the Attic's clear conviction of an earlier misjudgment is chiefly due to a communication from Mrs. G. A. Holbrook of Providence, who, with the photograph of yet another Washington portrait, offered the following data concerning the source of the latter. To quote Mrs. Holbrook's words in part:

This portrait came to me, many years ago, by inheritance from a great-aunt, Jane Swasey Hintz of Somerset, Massachusetts, whose husband, an old-time sea captain (who died in 1839), presumably brought it as a gift to his wife. . . . During my childhood — and my memory can recall the late 1840's — this picture hung in the front room of the old Somerset house. . . . From earliest childhood I was told that this picture was

painted in China, and later I discovered Chinese characters on the back of the old frame.

Mrs. Holbrook's Washington is here reproduced beside that belonging to Mrs. Fraser (Figs. 1 and 2). It seems to be slightly the richer of the two in color, and it lacks the queue ribbon which distinguishes its mate. In no other respects, not even in the pattern of their frames, do the two portraits differ from each other or from the Gordon portrait discussed a year since in *ANTIQUES*. But, as will be observed in the accompanying engraving, the back of the Holbrook portrait clearly exhibits three large Chinese characters (Fig. 3).

Dovetailing the Data

AND now for the external evidence which may enable us to fit these various glass portraits of Washington exactly into their proper historical niche.

Mantle Fielding, in his *Gilbert Stuart's Portraits of Washington*, offers the following pertinent facts.

Toward the close of the eighteenth century one James Blight of Philadelphia, an East India trader, carried with him, on a voyage to Canton, one of Stuart's portraits of George Washington. Shortly afterward a number of similar portraits, painted on glass, were brought out from China and offered for sale in Philadelphia, until Stuart, through the aid of a young attorney, Horace Binney, placed an injunction on their sale.

Much the same story appears in an earlier work, George C. Mason's *Life and Works of Gilbert Stuart*. Mason, however, quotes the artist Edward D. Marchant's estimate of one of these Chinese importations as a "striking reproduction of a better than average of our Stuart's Washington." Marchant says, yet further, "It has not the slightest dash of caricature; in fact, I do not know that it is deficient even in the dignity we sometimes, if not always, find in the original. . . . The touches are rendered with a truth, delicacy, and adroitness such as I have never met with from any other hand than that of Stuart himself."

What better characterization of the Attic portraits could be sought? To no other known pictures of Washington is it so completely applicable. Add the circumstance that one of this group is marked with Chinese characters, and we

reach the almost inevitable conclusion that the Gordon portrait, the Fraser portrait, the Holbrook portrait, and probably the Nassau portrait, were, one and all, painted in China, and that they and others precisely like them were the pictures which so disturbed Stuart's equanimity as to prompt the artist to seek an injunction against their continued sale. The survival of additional examples, which either eluded the Philadelphia ban or slipped into this country through New England ports, is more than probable.

Although the Attic was in error when it questioned the Oriental origin — now pretty well proved — of the Gordon portrait, it may, perhaps, discover some consolation in the reflection that it recognized the painting as sufficiently interesting and meritorious to be worthy of publication. Of this the gratifying outcome has been the accumulation of the illustrative material for

completing a hitherto unfinished but interesting chapter on the portraits of Washington.

Love's Labor Mechanized

ALL that may be said about Saint Valentine has long since been said, and all the thoughts appropriate to his natal day have long since been spilled. But an old-fashioned homemade valentine remains a joy forever. That is why the Attic is happy to reproduce a specimen, vintage of 1812, for whose photograph thanks are due to Mrs. Rhea Mansfield Knittle (Fig. 4).

The decorative pattern of this amorous effusion, abounding as it does in neat red and black checkerboard arrangements and bristling with tulips, suggests a Pennsylvania provenance. Through its voids meanders a true lover's knot of verse, written in copperplate script embellished with rebus symbols and carefully drawn Roman capitals. A patient and neat-handed fellow, the author of this languishing missive; but emotionally on a par with a sawdust doll. Ruler and compasses serve him as tools for enframing the avowal of his passion; his Pegasus is but a wooden horsehead tied to a domestic broomstick. The flame of high heaven is hardly discoverable in lines like these:

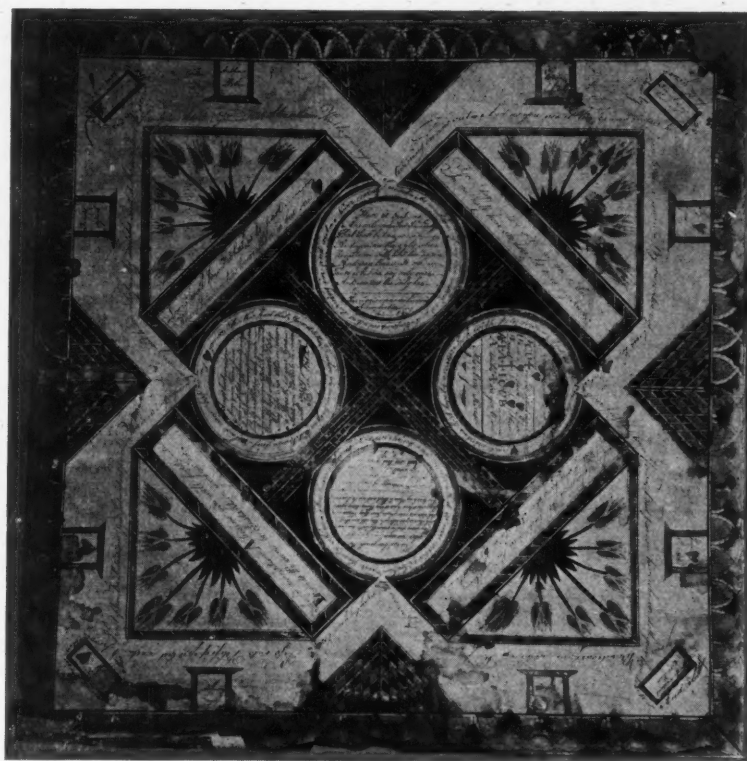


Fig. 4 — HANDMADE VALENTINE (1812)
From the collection of Mrs. Rhea Mansfield Knittle

Here is an impression of
my ♥,
Within this knot that I
present to thee,
Therefore you may imag-
ine that I am in grief
And none but you can
yield to me relief.
My ravished soul doth
ever long to see
The marriage knot so
firmly tyed between you
and me.

But the recipient
of this token must
have been abund-
antly satisfied.
By no means,
otherwise, would
she have tenderly
treasured her val-

entine to be handed down to future generations. Doubtless,
in time, she yielded to her swain's entreaty, and allowed
the marriage knot to be "so firmly tyed" as he besought.
But whether so mechanical a lover turned out to be an
amiable or an exacting husband is anybody's guess.

English Lowestoft in America

ON paper, the factory at Lowestoft, England, has a
record of fifty years or so to its
credit; yet the tangible souvenirs
of its output are but few and
fragmentary in comparison with
those of other establishments
whose lease of life was shorter.
This paradoxical situation, in-
deed, constitutes one of the mys-
teries of ceramic history — a mys-
tery which has, hitherto, been
intensified by the complete lack of
any evidence that Lowestoft par-
ticipated in that export trade to
America which, after the Revolu-
tion, was so actively pressed by
the potters of Staffordshire and
their neighboring competitors.

Immediate lack of evidence,
however, affords no certainty of
its non-existence. Through the
kindly interest and generous help
of the Dean of American collectors,
Henry W. Erving of Hartford, the
Attic is able to illustrate a bowl
(Fig. 5) and a cup and saucer (Fig.
6) of English Lowestoft porcelain,
whose discovery some years since
among the possessions of an ancient
household of rural Connecticut im-
plies a sufficiently long sojourn on
this side of the Atlantic to support
the presumption of their commercial
importation during the eighteenth
century.



Fig. 5 — ENGLISH LOWESTOFT BOWL
Diameter, 6 inches.
From the collection of Henry W. Erving

for the foot rings themselves, their oblique profile
constitutes another well-recognized Lowestoft character-
istic.

The bowl, quite daintily painted with a Chinese design,
mainly in blues and reds, seems to owe some apologies to
the contemporary porcelain of Worcester. The colors of the
cup and saucer are less subtle in tint and, at some point in
the process of their application or their firing, they evi-
dently developed a detrimental *wanderlust* which has fogged

their purity and incisiveness. But
such uncertainty of technique is
not infrequently observable in the
Lowestoft product.

Mr. Erving's judgment as to
the source of these specimens was
long since substantiated by that of
his friend the late W. Atlee Bar-
ber, in his day the foremost
American student of ceramics,
and, perhaps, the first to interest
himself in the identification of
true English Lowestoft. Such brief
description of the illustrations as
the Attic has ventured is intended
to assist the reader's visualization
rather than to add affirmation to
an already soundly authorita-
tive attribution.

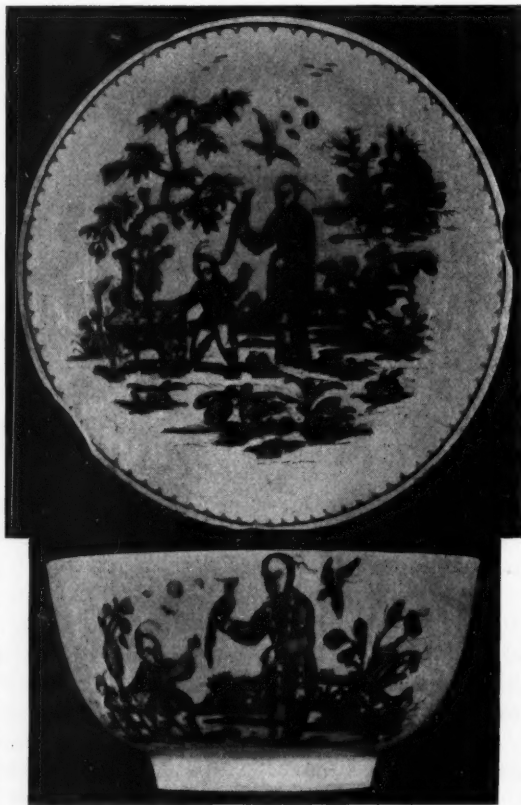


Fig. 6 — ENGLISH LOWESTOFT CUP AND SAUCER
The total absence of roses and pink diaper borders,
supposed by some to be prime characteristics of
Lowestoft, should be observed.
Diameter of cup, 3 3/8 inches; diameter of saucer, 5 1/4
inches.
From the collection of Henry W. Erving

The New Index

THE index 'for Volume XIV of
ANTIQUES is now ready for dis-
tribution and will be forwarded to
those who ask for it. This index will,
likewise, be supplied in cases where
subscribers send their loose numbers
for binding by the ANTIQUES office.
Prompt action, however, is urged,
since the available quantity of
indices is limited.

Both of Mr.
Erving's specimens
bear the accepted
earmarks of their
probable origin.
They are of soft
paste porcelain,
covered with a
heavy glaze, which
might easily lead
to their being
momentarily mis-
taken for earthen-
ware. Within the
foot ring of each
piece this glaze has
settled in a signifi-
cant blue circle. As

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Old Dresden China

By GUY LOWELL

Note. — For Dresden porcelain, the late Guy Lowell cherished an admiration almost akin to affection, which led him not only to collect a number of specimens of the ware, but to be constantly on the lookout for items of fresh information concerning the history of the Meissen factory and its extraordinarily varied output. Believing that Dresden porcelain of the eighteenth century was inadequately appreciated by American collectors, Mr. Lowell had intended to write a series of articles on the subject for publication in *ANTIQUES*. He had completed little more than some brief introductory notes for this series, when, during a trip abroad, he was seized by sudden illness and died, February 4, 1927, on the island of Madeira.

The manuscript which he had in preparation for *ANTIQUES* was subsequently found among his effects and forwarded to the Editor by Mrs. Lowell. It is now published, without material alteration. Although from the historical standpoint no more than fragmentary, it is valuable as an expression of opinion on the part of one who, besides ranking as a distinguished practitioner of the noblest of the arts, was known as a versatile, accomplished, and sympathetic student of all artistic endeavor of whatsoever kind. It is, furthermore, entitled to some special reverence as Mr. Lowell's last bit of critical writing. — *The Editor.*

TODAY the slim-waisted young salesman on Madison Avenue will call it "Meissen" and turn aside somewhat scornfully to show you what he calls "a priceless piece of Chinese Lowestoft"; in Paris the keen-eyed old lady who sells *objets de vertu* in her little shop along the quai will call it "Vieux Saxe," but will keep the best of it for French or English customers, knowing that it does not interest Americans. Our ancestors, however, who were wiser than are we, and fortunately collected it, brought it back to America, and called it "Dresden China."

Thus, tucked away on top shelves, and otherwise overlooked, there are in American homes many precious dishes, tea sets, vases, figurines, which are not prized as they deserve; for the average collector has turned his attention chiefly toward the more ordinary English wares — Chelsea, Derby, and Bow, for example — which, like the porcelain of Dresden, were imported into America as household utensils and household decorations during the latter part of the eighteenth century or the early part of the nineteenth.

Yet I know of one American, who, having inherited several old Meissen dinner services — some almost priceless from a collector's point of view, and of real value as works of art — has, for a score of years, used this china daily in his home. The constant pleasure of having his table thus beautifully furnished has compensated for the chagrin occasioned by the inevitably ensuing nicks in his precious dishes.

In this article it is not proposed to discuss the more elaborate pieces of German porcelain to be found in the great museum collections, but rather to call attention to the fact that the old Meissen china in American homes may well be given a place of high honor, especially since, in its heyday, it set the fashion for all the great European china makers.

When, in the eighteenth century, at the little royal court at Dresden during the reign of the Elector Prince, Augustus II, the manufacture of white hard-paste china was developed, there were no factories in Europe where such china for fine dinner services was being made. All porcelains had to be precariously imported from China.

The history of the invention of this hard white paste is a curious one. At the end of the seventeenth century, the scientists, the so-called philosophers, were still seeking a means of transmuting baser materials, like lead, into gold. A young chemist or apothecary's clerk, Böttger, had succeeded in convincing his contemporaries that he had discovered the secret of transmutation. A good deal of a rogue, he was taken up by Augustus the Strong, who supplied him with a laboratory and gave him protection during the course of experiments in ways of using the minerals, the white clays, and the red clays of Saxony so as to convert them into gold.

This the young man tried to accomplish by firing the materials in an oven. He was finally forced to admit to his royal master that he could not make gold. He now claimed, however, that he would be able to invent other valuable processes, one of them the manufacture of a hard white porcelain similar to the highest-priced ware that was being imported from the East.

This was great news; for, so absorbing had been the desire to obtain rare collections of Oriental objects of art, that the mania was spoken of as being almost a "demoniacal power." Diplomats, when bribed with Chinese vases, could be induced to make treaties favorable to the giver. Courtiers, in order to obtain a much desired piece, would turn traitor to their masters. Princes even sold their subjects into bondage, in order to add to their ceramic treasures. For one set of Chinese porcelain



Fig. 1 — THE TAILOR ON A GOAT

This figure is responsible for the legend of the court tailor who, promised opportunity to attend a state dinner, found himself admitted only by proxy in the form of a goat-riding porcelain figure.

From "Meissner Porzellan" by Willy Doenges



Figs. 2 and 3 — THE TAILOR ON A GOAT, AND HIS WIFE

A different version from that of Figure 1.
From the Morgan Memorial, Hartford

the King of Poland gave to the King of Prussia a whole regiment of dragoons. Hence, when once the Meissen factory was in full swing, the Elector Prince of Saxony found his process of manufacturing hard-paste china quite as much of a gold mine as Böttger's promised touchstone.

It must be remembered that Louis XV had, himself, married a daughter of a King of Poland; that his son, the Dauphin, had married the daughter of Augustus III, King of Poland and Elector Prince of Saxony. It was, therefore, no matter of surprise when the French court looked with envious eyes on the wealth that came from the Meissen factory, and Madame de Pompadour, Louis' favorite, decided to found a factory of her own — an establishment destined to become the famous factory at Sèvres.

The Saxon ruler, however, had no intention of sharing his advantage with others. Not far from Dresden, in the Erz Mountains of northeastern Saxony, there had been discovered a combination of minerals which produced a hard translucent porcelain. The factory for the exploitation of this ware, first established at Dresden, under the patronage of Augustus II and, later, of his son Augustus III, was soon moved to the neighboring town of Meissen, where it has flourished until this day.

For a generation after its first discovery, in 1709, the process of manufacturing the hard paste was kept a secret. The workmen in the factory were confined almost like slaves so that they might

give away no hint of the methods employed. One of them, however, finally escaped and found his way to Vienna, where another factory was started. During the next twenty years, other workmen carried the Meissen process, the only one comparable to that used in China, to other parts of Germany, whence the styles and the decorative forms invented at Meissen spread to France.

But it was not only in France and Germany that Meissen china was influencing the art of porcelain-making. We find, for instance, in the collections of the royal factory at Meissen, where the many models of the work done in the eighteenth century are kept, that numerous vases, dishes, and figures which were originally modeled by Kändler at Meissen were later copied or adapted by the English factories of Derby, Chelsea, Bow, and Worcester.

So it was from Meissen that the eighteenth-century china factories of England and the Continent drew their inspiration. Not only were the paste and process of manufacture invented in the Saxon city; it was here also, under the direction of Herold, who came from Vienna to Meissen in 1720, that the fashion of decorating in colors was established. Kändler's, however, were the figures that were later reproduced so freely in England. So many copies of Dresden china were made throughout Europe that it is often difficult to determine accurately the authen-



Fig. 4 — THE TAILOR ON A GOAT, AND HIS WIFE

Unmarked specimens of uncertain origin, lacking the excellent modeling as well as the quality of decoration of the preceding examples. Interesting chiefly as indicative of the popularity of the subject, which was widely copied.

Owned by Mrs. Guy Lowell

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Fig. 5 — COVERED BUTTER DISH (c. 1725)

Quail pattern in polychrome, later imitated by the Bow factory in England. A dish of identical form but different decoration is to be found in the Porcelain Collection at Dresden.

From the Morgan Memorial, Hartford

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The figures actually made at Chelsea of the tailor and his wife riding on goats (from which the photograph shown in Figure 1 was made) are known in England to collectors of old English china as the *Welsb Tailor and His Wife*; but they are really adaptations of two figures made, in 1740, by Kändler for Brühl, the Prime Minister of Augustus III at the Saxon court. The story of their origin is picturesque. Brühl, it appears, while trying to persuade the court tailor to put an extra amount of embroidery on a ceremonial coat, promised, in return, to grant the tailor's lifelong wish for permission to attend one of the court entertainments. To avoid carrying out this promise the wily Prime Minister ordered Kändler, the artist at Meissen, to make two porcelain figures, one of the tailor riding a goat, the other of his wife astride a donkey. These effigies he placed on the royal table at a state dinner to represent the disappointed couple. Many other figures originally designed at Meissen have been copied by the famous factories of England, with little concern as to their source.



Fig. 6 — RED DRAGON DISH (c. 1726)

From the red dragon service, in orange-red and gold, one of three famous early services with designs by Herold after Oriental motives. The other services were the red lion service and the yellow tiger service. Marked K. H. K. (*Königliche Hof Küche*) for the royal court kitchen.

Owned by Mrs. Guy Lowell

The archives of the early English factories often show that Dresden pieces were bought or borrowed for the purpose of copying, but the models rarely gained in the process of translation into English forms.

It may be wondered how it was possible for a little eighteenth-century German court to exercise such a widespread influence on the artistic taste of Europe. But, while the princes of Hesse and of Brunswick were supplying mercenaries to aid the British in fighting their colonies in America, Saxony's royal china manufactory was making considerable sums of money. The wealth thus acquired was used to support the royal house in its claim to the throne of Poland, and to finance the wars of Polish and of Austrian succession. For a time the factory at Meissen had to itself the profitable field

of making fine china.

It was during this period that Kändler's models, his figurines, his vases, his table china, were spreading the Rococo style throughout Europe. If Augustus III of Saxony, who likewise claimed the Polish kingdom, wished to honor some friendly prince, he did so by ordering a special set of china from the royal factory. The ware which was made for



Fig. 7 — SET OF LARGE VASES (c. 1730)

An impressive garniture whose decoration shows indebtedness to mixed Chinese and Japanese sources. Decoration in heavily enameled polychrome.

From the Morgan Memorial, Hartford



Figs. 2 and 3 — THE TAILOR ON A GOAT, AND HIS WIFE
A different version from that of Figure 1.
From the Morgan Memorial, Hartford

the King of Poland gave to the King of Prussia a whole regiment of dragoons. Hence, when once the Meissen factory was in full swing, the Elector Prince of Saxony found his process of manufacturing hard-paste china quite as much of a gold mine as Böttger's promised touchstone.

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An impressive garniture whose decoration shows indebtedness to mixed Chinese and Japanese sources. Decoration in heavily enameled polychrome.

From the Morgan Memorial, Hartford

his own court at Warsaw bore a special mark which enables us to distinguish it from that made for his royal court at Dresden; for there were exclusive designs whose use was restricted to the royal household. The Oriental design of the dragon done in red (Fig. 6) was one of these palace designs. Still another type of china of the day, bearing a distinctive mark, and now a great rarity, was that especially made for Countess Kosel, the King's mistress. The mark of the royal kitchen, and that of the royal confectionery shop distinguish pieces made for use in those establishments (Fig. 6).

At the same time the factory was turning out and selling great quantities of beautiful china which were to find their way through Poland to Russia, and likewise into England and France.

The china originally made by Böttger and later perfected under the direction of Kändler, master modeler, and Herold, master painter, first drew its designs frankly from Oriental wares. Later it developed a style quite its own, a style in which flowers, birds, and insects were used with much greater freedom and in a much less conventional way than in the Oriental prototypes. The basket-weave modeling of the edge of the plates, the pierced work of the dishes, and the free standing floral decorations of the table ornaments were likewise due to Kändler's and Herold's skill.

Editor's Note. — It was evidently Mr. Lowell's intention to approach his discussion of Dresden porcelain by presenting a somewhat general view of the entire subject, later supplying the details essential to its compact and coherent treatment. His death having prevented fulfillment of this intention, it has seemed advisable to prepare a condensed historical outline to serve as an explanatory accompaniment to his notes.

FIRST PERIOD

Johann Friedrich Böttger was born at Schleiz in Thuringia, in 1682; entered the service of Augustus the Strong, as an alchemist, and succeeded, in 1709, in discovering



Fig. 8 — COFFEE POT (c. 1730)

Gold border, body decorated with Chinese scene in colors. The lid is missing. The reminiscence of metal forms is apparent in the shape of the handle.

From the Morgan Memorial, Hartford

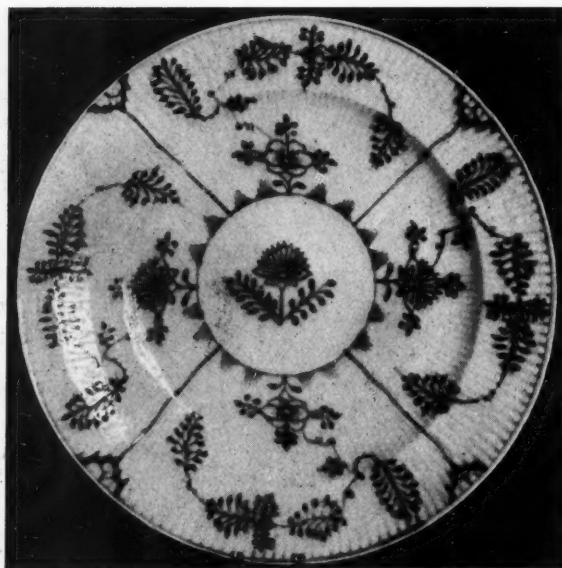


Fig. 9 — COMMERCIAL-MARKET PLATE (c. 1740)

The so-called *Stroblumen*, or *immortelle*, pattern in underglaze blue. This pattern was later appropriated by the Copenhagen factory and is still manufactured. This and previous illustrations represent the second, and perhaps the best, Dresden period.

From the Morgan Memorial, Hartford

the secret of true porcelain. But it was not until 1713, or soon after, that any approach to quantity production was achieved.

Surviving examples of Dresden porcelain of the Böttger period are rare outside of a few museums. A large proportion of them are in white with molded decorations in relief or freely applied. Others are lacquered in colors and gold or silver. While the forms in some instances reveal indebtedness to Chinese motives, reminiscences of those current in contemporary metal utensils are frequently encountered. Böttger died, in 1719, as a result of hard work and hard drinking. While he was the pioneer and discoverer for the Dresden factory, the great period of the establishment is to be credited to the genius of those who came after him.

SECOND PERIOD

According to the majority of critics, this great period extended from 1720 to 1750. Its leading forces were Johann Gregor Herold, the painter, and Johann Joachim Kändler, the modeler, who became the centre and soul of an able group of associated craftsmen.

The variety of forms and of ornamental decoration of this period beggars description or classification. But it may be noted that, during these years, we have a great array of porcelain figures, vast dinner services, and a profusion of special pieces. Conscious imitations and adaptations of Chinese and Japanese designs are common to this period, to which we must also credit the first appearance of the underglaze-blue onion pattern, and the *immortelle* pattern, the latter subsequently appropriated by Copenhagen (Fig. 9). The wicker or osier relief border for tableware and the relief sprigs of flowers, later taken up by Spode and other English potters, likewise had their inception in this period.

THIRD PERIOD

The third period begins about 1750, after which date decorations in the Oriental style virtually disappear, and we find little but designs in European taste, depicting fruits and flowers, birds and insects, landscapes and romantic scenes. Figures were still abundantly produced — some of Classic, some of familiar domestic caste.

FOURTH PERIOD

In 1774, when Count Camillo Marcolini took over the management of the factory, the fourth



Fig. 10 — PLATTER (c. 1740)

Fruits, vegetables, and flowers in the centre. Rim medallions enframed by a relief pattern are occupied by daintily painted landscapes such as were subsequently popular in Chinese Lowestoft.

Owned by Mrs. Guy Lowell



Fig. 11 — TUREEN WITH FLORAL DECORATION (c. 1750)

Representative of the third, or Rococo, period of the Dresden factory, when the decoration entirely ceased to be based on Oriental patterns and became distinctly European in character.

Owned by Mrs. Guy Lowell

Dresden period begins. This is generally regarded as a period of decadence. The Saxon enterprise was suffering from the competition of other works on the Continent and in England, and was further hampered by the unfriendly import duties of neighboring states. It was felt necessary to commercialize both methods and designs, and to imitate the wares of foreign potters. The result was a considerable degree of overdecoration, which concealed rather than properly revealed the nature of the porcelain itself — and a good deal of expensive but chill and uninteresting copying of famous paintings from originals in the Dresden Gallery. While such purely pictorial porcelain appeals to certain tastes, it is not to be rated high in the category of ceramics.

But that the Marcolini wares were not always too profuse, or cold, or clumsy is well evidenced in the chocolate pot of Figure 14, whose pure white surface bears on each side but a single patch of color in the form of a flower. A slight polychrome tracery is likewise observable on the lid-button, which, in turn, is flanked by tiny flower forms.

After 1825, however, the creative spirit at Meissen had pretty well expired. Throughout the rest of the nineteenth century, the factory lived largely on its past reputation, repeating old forms with uninspired zeal. Its present status is beyond the immediate concern of these notes.

Dresden Marks. The collector who trusts to marks as a means of identifying Dresden porcelain is headed for trouble. It is said that no other marks have ever been so abused as those of the Saxon factory. As for porcelain of the Böttger period, it was never marked. About 1723, the marks

K. P. M. (*Königliche * Porzellan Manufaktur*) or K. P. F. (*Königliche Porzellan Fabrik*) began to appear. But, until 1731, it was rather the exception than the rule for the factory to mark its wares. When, in this year, new porcelain began to be marked with the crossed swords in blue *under the glaze*, much of the older previously unmarked ware received the same mark *over the glaze*. At this time, further, it was agreed that all porcelain ordered by Augustus the Strong should bear the monarch's monogram *A. R.* (*Augustus Rex*). This mark, apparently, occurs only on pieces ordered for purposes of donation; those for use of the royal household carry the letters K. H. C. (*Royal Court Confectionery Shop*), K. H. K. W. (*Royal Court Kitchen, Warsaw*), or K. C. P. C. (*Royal and Electoral Confectionery Shop, Pillnitz*). A caduceus entwined with a single serpent, certain pseudo-Chinese characters, and a Chinese kite appear on some early export porcelain.

The sword mark usually associated with Dresden porcelain shows, in its oldest form, the swords crossing virtually at right angles, with the guard of each nearly at right angles to the blade. Toward the end of the 1730's, the angle of the swords and of the guards became acute. From 1756 to 1780 a dot was set between the sword handles. From about 1780 this dot is replaced by a star, which continues in use until about 1814, when a Roman or Arabic numeral appears in its place.

All of these marks were in blue *under the glaze*. Only in the Marcolini period does a mark appear incised within a triangle, and not painted. The meaning of subsidiary marks



Fig. 12 — WINE COOLER (c. 1750)

Belonging in the same general category as the dish of Figure 10. Original tableware of these patterns is in fair supply in both American and foreign markets. An adequate idea of their color may be obtained by a study of the plate reproduced on this month's Cover of *ANTIQUES*.

Owned by Mrs. Guy Lowell

* Royal.



Fig. 13 — WHITE PORCELAIN FIGURE (c. 1775)

The naturalistic lacework of headdress and gown is the somewhat decadent contribution of the French modeler Acier, who joined the Dresden factory about the time of its reorganization in 1765. The piece bears an impressed mark which identifies it as of the Marcolini period.

Owned by Mrs. Guy Lowell



Fig. 14 — CHOCOLATE POT (1790-1800)

White porcelain in Classic form, characteristic of the late eighteenth century. To be criticized, perhaps, for the disproportionate size of the single blossom on its bowl, and for the use of so informal and naturalistic a decorative motive on an essentially formal object.

Owned by the Editor

may in general be ignored. Where incised lines cut in the paste cross the sword mark it is an indication of *mittlegut*, or flawed ware. But all the Dresden marks have been, and still are, imitated cleverly enough to mislead many an unwary buyer.

These imitations, it should be noted, are seldom so exact as to constitute downright forgeries. Close examination of a dubious piece will, for example, disclose the fact that a mark which, at hasty first glance, resembles two crossed swords is really something else — sticks, or clubs. The cypher *A.R.* as used on false Dresden ware is not quite the same as the rare



Fig. 15 — PLATE WITH PIERCED BORDER (c. 1750)

Most of the birds of this period were taken from illustrations in Buffon's *Natural History*, which accounts for their somewhat stereotyped poses.

Owned by Mrs. Guy Lowell

cypher of Augustus Rex. The shrewd eye, further, will readily detect the inferior workmanship in the painting of most purely commercial late imitations, mainly in the form of tea services decorated with *fêtes galantes* and similar genial depictions.

Hannover, in Volume III of his *Pottery and Porcelain*, offers a lengthy discussion of Dresden marks. A still more painstaking exposition of the subject will be found in Doenges' *Meissner Porcelain*. But, for average purposes of comparison, Burton and Hobson's *Marks on Pottery and Porcelain*, of which a new edition has just appeared, will suffice.

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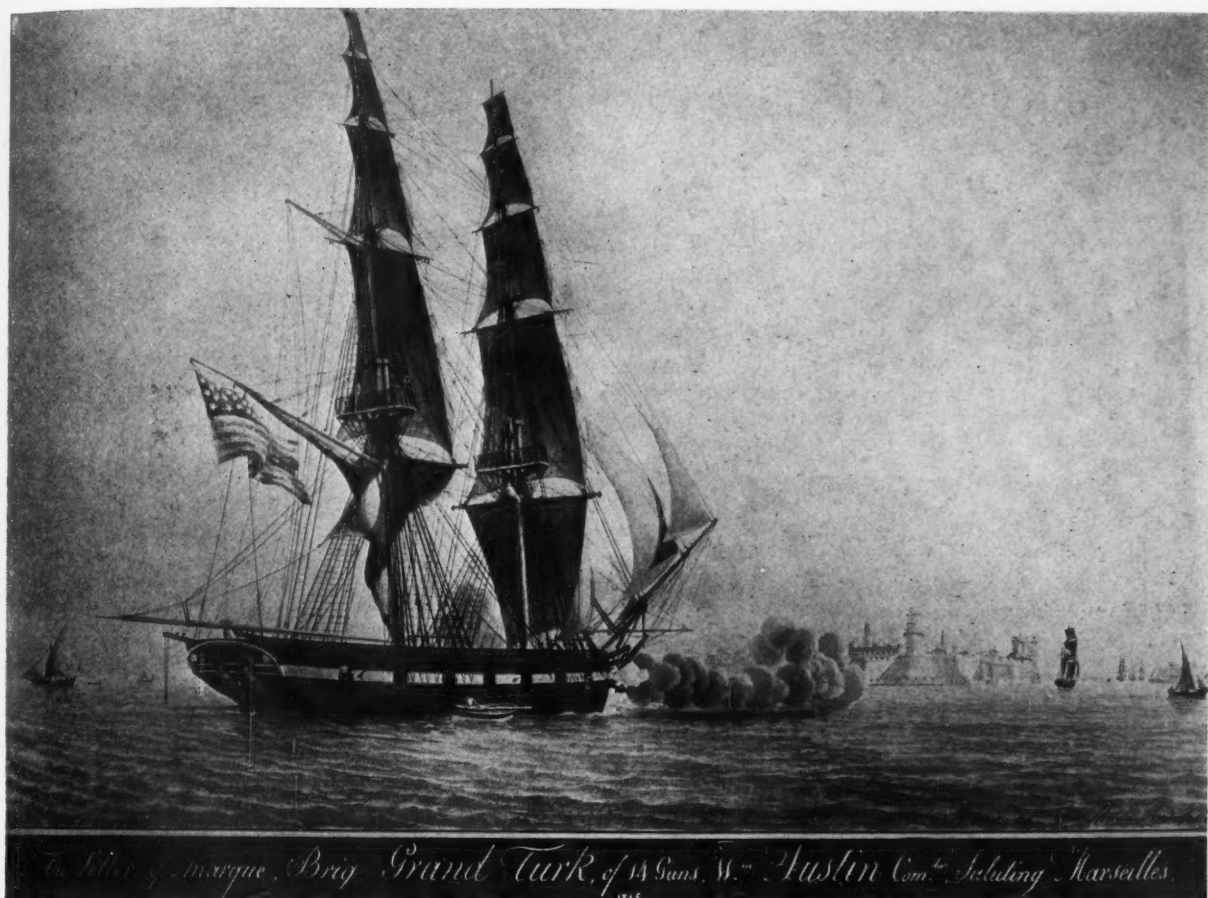


Fig. 1 — THE BRIG *Grand Turk*, BY ANTON ROUX (1815)

An impressive painting in which the artist has succeeded in conveying a rare sense of the towering height of masts and the dignity of rising tiers of full-blown canvas.

Owned by the Peabody Museum, Salem

The Roux Family

Masters of Ship Portraiture

By LOUISE KARR

THE career of the family of French painters bearing the name of Roux closely parallels that of the Vernets. Both are of the south of France, the Roux being natives of Marseilles, the Vernets of Avignon.

Anton Roux, the father, is generally considered the greatest member of the group. He was self-taught, but he founded his style upon that of Joseph Vernet, the painter commissioned by M. Marigny, Madame de Pompadour's brother and Minister of Public Works under Louis XV, to paint views of the French ports for that monarch. Vernet's picture of Marseilles Harbor is one of the finest of the fifteen of this series that he completed. It was this painting, coupled with the artist's presence in Marseilles at the time, that inspired Anton Roux to become a marine painter. Later, his two younger sons, Frédéric and François, were helped, taught, and introduced to Paris by Vernet's son Horace, called Carle, and grandson Émile Jean. We can

hardly speak of the Roux family without at least mentioning their connection with these distinguished artists.

Anton Roux's love for his art was pure, unmixed with thought of profit. Painting was his joy and relaxation. To him, existence without pencil or brush in hand would have been, one might say, impossible. He drew and painted as others talk. The life around him constantly took shape in pictorial representation. And what was this life? It was that of the ancient harbor of Marseilles, where, from the days of Greek colonization, all the world in its ships has met, has waited, has loaded and unloaded cargoes; where crusader, colonist, traveler, merchant, and sailor have landed, have strolled about, have stumbled into trouble, and fought, or begged, their way out.

Such activities had been familiar to Anton Roux almost from the day of his birth, in 1765; for he was the son of a hydrographer who owned a little shop on the Quai de la



Fig. 2 — DRY DOCKS AT MARSEILLES, BY ANTON ROUX

An example of the artist's ability to delineate ships in unusual positions and to enliven his pictures with human figures in action. Photograph, by permission of the Marine Research Society, from a painting in the Musée du Vieux Marseilles

Porte, near the ancient fortress of St. Jean de Luz. The father's death put the shop in the hands of the son, who tended the place faithfully; but always, in intervals of buying and selling, he might be found glued to his seat in a far corner, studying, drawing, sketching, and painting. He attained marvelous proficiency in his especial love, ship pictures. His biographer, Louis Brès, calls them, affectionately, ship portraits. They deserve the name for the personality he bestowed upon each one.

It was his idea, in painting these portraits, to depict every part of the ship — down to the least rope and spar — with unerring exactness. Nothing of the impressionist about Anton Roux! Yet, the result was no dry collection of details. The soul of the ship did not elude him, but hovered about and blessed his work. This union of the seeing eye, the trained hand, and the ability to capture the spirit greatly delighted naval officers and sailors alike. It is these qualities today, together with a soft and transparent coloring, a quiet harmony of sea, sky, and bits of coast, that give Roux's portraits their extraordinary value in the eyes of connoisseurs. They compensate for some faults of perspective that are not to be wondered at in the case of a painter so largely self-trained.

Not without honor in his own country, Anton Roux was always busied with orders from French and English naval officers and, later, from ship captains from all lands, among them many Americans. Merchants of the exchange near by, after closing hour, were accustomed to pass before the hydrographer's shop and to comment on the latest portrait in the window, then to enter and congratulate the

painter — a pleasant social scene. Sailors, fulfilling a vow, made, perchance, in time of imminent shipwreck, often-times climbed barefoot the rocky heights of *Notre Dame de la Garde*, bearing one of Anton Roux's likenesses of their vessel as an offering.

The English naval officers were fond of Anton Roux, as they were, too, of his third son, François. They gave him every facility for studying the construction of their vessels, bought his pictures after he had painted them, and spread his fame in distant ports of call. So it came about that other artists, in Mediterranean and Eastern ports, came to know of this custom of ship portrait painting, and to imitate it.

The statement that Anton Roux spent his life in his shop should not be taken too literally. He was often on board ship, and, in 1816, made an extended trip in the Mediterranean, a voyage which he commemorated in a series of twenty-seven sketches — now safely locked up in the fireproof safe of the Essex Institute at Salem, Massachusetts.

Anton Roux lived until 1835, when, at the age of seventy years, he succumbed to cholera. Of his three sons, the eldest, Anton fils (1799-1872), is not considered the equal of the other two. He painted ships, and his work is valued; but it is mechanical and lacks the *esprit* characteristic of the work of his two brothers. He set up a shop on the quay, near his father's establishment, and there spent his life.

The second son, Frédéric (1805-1870), had an interesting and varied career. He was taken up by Horace Vernet and the latter's son Émile Jean. He stayed much with them in their Paris studio, and partook of the gay, dissipated life

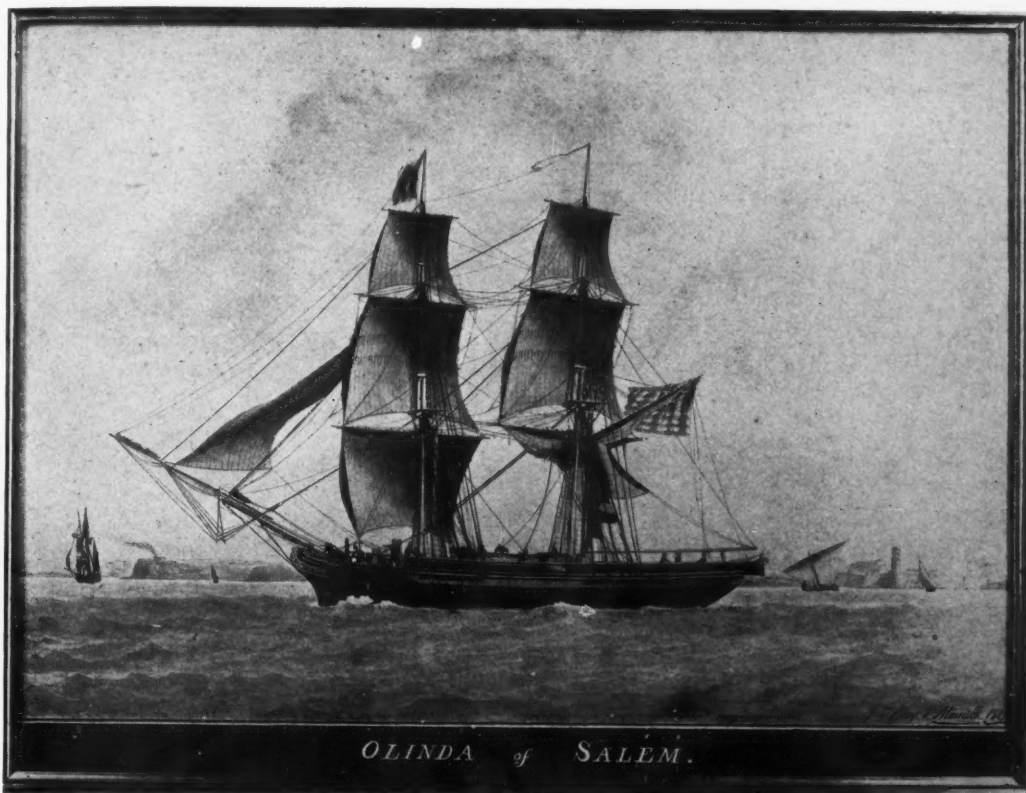


Fig. 3 — THE *Olinda* OF SALEM, BY FRANÇOIS ROUX (1827)

Even in photographic reproduction, the inferiority of the paintings by François Roux to those of his father is obvious. The younger man's work lacks the fine precision of touch, the delicacy of light and shade, and the luminous clarity of color which characterize that of the elder artist.

Owned by the Peabody Museum, Salem

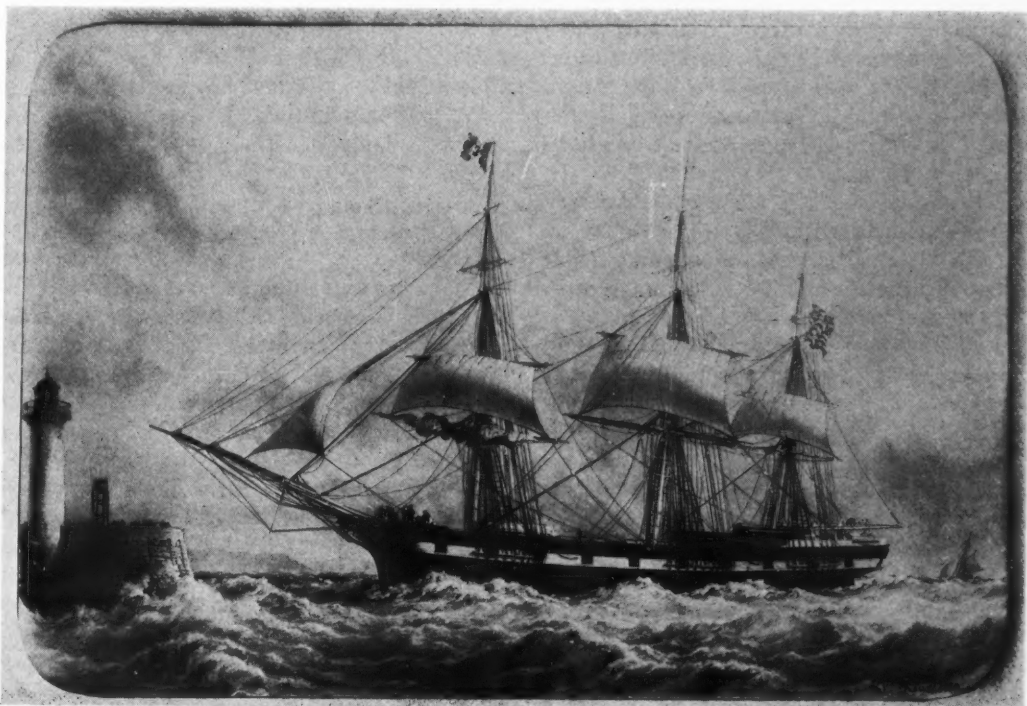


Fig. 4 — THE *Sir John Franklin*, BY FRANÇOIS ROUX (1882)

Technically a great advance over the painting of the *Olinda*, wrought more than fifty years earlier; but the size of the quai in relation to the vessel with which it is in direct line offers something of a puzzle in perspective.

Photograph, by permission of the Marine Research Society, from the Marine Museum of the Louvre



Fig. 5 — A GROUP OF VESSELS, BY FRÉDÉRIC ROUX (1867)

The fine sense of scale and the refinement of touch which characterize Anton Roux at his best are here discoverable in the work of his gifted son. It is to be observed, however, that in all the ship portraits here illustrated the vessel appears to be quite unaffected by the waves upon which it rides. In short, the ocean constitutes little more than a decorative adjunct to the delineation of the ship.

Photograph, by permission of the Marine Research Society, from a painting owned by Laurient Chambon

they led. He traveled, also, in Russia and Norway, and painted a wider range of subjects than his father had attempted. He reproduced his own impressions of the scenes he visited in a manner truthful and lively. He was a fine water-colorist, says a competent critic, possessed of great dexterity of hand, and facility and suppleness of execution. After a time, he opened a hydrographer's shop, in the manner of his family, at Havre, where he was patronized as an artist by American captains.

The third son, François, enjoyed more contemporary recognition than the others. Born in 1811, he lived to an old age, dying in 1882. He, too, benefited by training under the Vernets. In certain aspects of water color, breadth of treatment, and largeness of handling, he was the superior of his father. There was, however, in the elder Roux a certain naïveté, an originality and quality of personality, and, as has been said, a singleness of artistic purpose, which — if one must draw comparisons — give him preëminence over this son as well as over the others.

François Roux passed a great part of his life at Marseilles, taken up, even more than his father had been, by commissions from naval officers. He went so far as to dress like them and to imitate them in manners and deportment.

In 1860 he went to Paris, and became a personage of importance in the art world. More particularly this came about through his presentation to the Louvre of sixty-three water-color portraits, many of them from his own sketches,

some from his father's, which he had worked up. This presentation, and the regard in which he was held by the highest authority in the French Navy, won for him the title of "Painter to the Ministry of Marine," the "Palme d'Officier d'Académie," and the "Croix de la Légion d'Honneur" — a series of high honors.

We may add to these, a sentence from M. Brès:

Less artist, perhaps, than his father, less mercurial than his brother Frédéric, he attained an incomparable skill. For him no frames too large, nor themes too ambitious. . . . His methods as a water-colorist approached the modern English school. He pushed to the very limit his handling of the brush without impairing freshness of coloring — without losing the vigor of execution which large surfaces demand.

The latter part of his life was passed alternately between Paris and Marseilles. During these years he brought together much of his father's and brothers' work as well as his own, forming a collection which still exists in the native city of this remarkable family; though the largest collection of Roux pictures is to be found in the Marine Museum of the Louvre.

The next largest is in the Peabody Museum at Salem. In Salem, too, are the twenty-seven Mediterranean sketches, already mentioned as carefully secured in the safe of the Essex Institute. Of ship pictures by various members of the Roux family, which are scattered about in private collections or are held as single treasures by descendants of the original owners, there is no means of estimating the number.

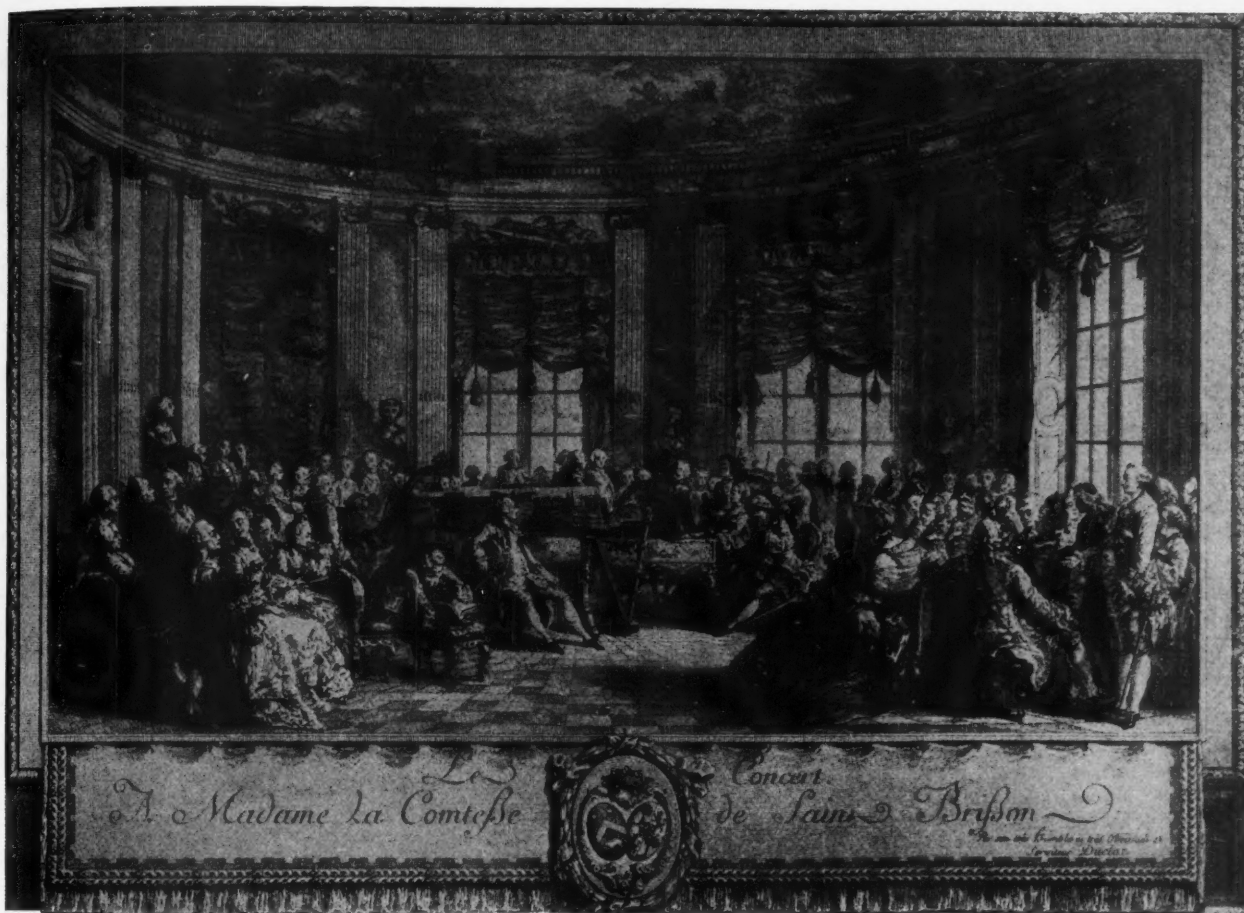


Fig. 1 — FRENCH SALON (style Louis XVI)

It was in rooms of this character that Jefferson may have acquired his penchant for the French style of furniture and decoration. His own architectural applications were, however, more inclined to the later and heavier classic mode. It will be observed that the furniture here pictured is of earlier period than the background, doubtless a frequent occurrence in actual practice. — Ed.

From a contemporary engraving

Thomas Jefferson's French Furniture*

By MARIE KIMBALL

WHEN, after four years as American Minister to France, Thomas Jefferson left Paris, in the fall of 1789, for a conference with his government and a holiday in his beloved Virginia, he had every intention of returning to the splendid *bôtel* in the Champs Elysées where he had established the American legation. The furniture which he had collected with infinite care and pleasure during these years remained in the mansion; his pictures hung on the walls; his great library filled the bookshelves; and his *bibelots* were left lying on the tables. Hence, it was as much of a shock as an honor to have George Washington offer him the post of Secretary of State on his return to the United States.

Even at that time it was not easy for an American to leave Paris; and it was doubtless a wrench for Jefferson to decide to abandon the city of which he had grown so fond

and the society which he so keenly enjoyed. However, before long we find him writing to a friend:

I wrote you on what footing I had placed the President's proposal to me to undertake the office of Secretary of State. His answer still left me at liberty to accept it or to return to France, but I saw plainly he preferred the former and learnt from several quarters it would be generally more agreeable. Consequently to have gone back would have exposed me to the danger of giving disgust, and I value no office enough for that. I am therefore now on my way to enter on the new office.

Thus it came about that, in saying farewell forever to France, Jefferson was obliged to entrust the closing of his house, the dismissal of his servants, the packing and shipping of his furniture, his draperies, his silver, his library, his numerous ornaments, even his personal papers, to his friend and protégé William Short, who had come to France as his secretary and was now remaining behind as *chargé d'affaires*.

Although Jefferson imposed this task on Short with

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many apologies, for us it has proved a fortunate turn of events. There ensued a correspondence between the two men, involving numerous memoranda as to the disposal of Jefferson's possessions and full instructions concerning the purchase of such things as could not be secured in the United States. Most important of all, however, it has preserved for us a unique document, the packer's itemized list of Jefferson's household furnishings shipped from Paris to New York under the direction of his friend.*

From these papers, which, until now, had lain unobserved since 1790, we gain our first clue as to the mysterious contents of the eighty-six packing cases which carried Jefferson's precious possessions from the Old World to the New. In Philadelphia, whither the seat of government had been moved, these furnishings of his Paris *bûtel* were set up in the house which Jefferson remodeled and occupied as Secretary of State. Here they were to apply a new standard in fashion and elegance. In so far as is known, Jefferson was the first to import so great a body of furniture from France. It preceded, by some half dozen years, that brought over

by James Swan, also during the French Revolution, and, by thirty years, the much-maligned Empire things with which the Monroes furnished the rebuilt White House.

During that fleeting interlude in Jefferson's public career — the four years spent at Monticello before he became Vice-President — his Paris furniture was once more sent to sea. This time it was shipped to his plantation in Virginia, where it was placed in the mansion which he spent a lifetime in building and remodeling; and where it doubtless remained until his death. In an inventory of Jefferson's household goods, made in 1815, we still find some of it mentioned; the "6 sophas with gold leaf" and "44 chairs gold leaf" there listed are, without question, some of the things brought from France.

The "very exact invoice of the contents of every box," which Jefferson had requested should accompany his

household goods, is in the elaborate script and none too literate French that, to this day, characterizes the Parisian *emballeur*. It has, naturally, something of the amusing and inconsequential character of any householder's list of his *lares* and *penates*. Crimson and gold chairs of consequence hobnob in the same cases with servants' mattresses; and a "commode from Monsieur's chamber" is packed with "two cases of macaroni, a case of raisins, and a tool bag of leather filled with iron tools." Nevertheless, the thirteen

long pages of the invoice permit us not only to glimpse a man of sensitive artistic and scientific tastes, but also to frame a glamorous picture of how a gentleman of fashion and distinction furnished his house at the close of the eighteenth century.

Aside from his books, which filled fifteen packing cases, the major part of Jefferson's importation consisted of chairs. Fifty-nine are mentioned in the invoice, listed variously as *fauteuil*, *chaise*, and *bergère*. Case Number 18 contained "10 large armchairs, new crimson wool covering"; Number 19, "10 blue chairs, six covered with cotton, four with silk"; Number 20, "six chairs of red mo-

rocco"; Number 21, "four large blue armchairs"; Number 22, "six chairs of velours d'Utrecht"; Number 24, "two large blue armchairs, two crimson armchairs with their cushions"; Number 33, "two crimson armchairs, two blue armchairs and their cushions, one armchair which was in the anti-chamber and its cushion"; Number 44, "four chairs with blue silk covering"; Number 46, "two crimson chairs."

Unquestionably these chairs were of the familiar Louis XVI type, universally used in France at the period, with gilt, or white and gilt, frames, the seats and backs covered with satin or silk — occasionally with a patterned velvet. A few of these chairs are still in the hands of Jefferson's descendants, though, in most cases, repainted and re-covered many years ago. Jefferson was later to employ similar chairs in the White House, for which he purchased the first complete furnishings.

AU PUIITS,																							
Rue Saint-Honoré, vis-à-vis la rue de la Lingerie.																							
<p>DUPUIS, Marchand de Fer, vend toutes sortes de Marchandises pour Meubles, savoir :</p> <p>Couvertures de toutes qualités, Crins pour Meubles, toutes sortes de Laines pour Matelas, Aigleodon, Plume d'Oye vive, Duver fin d'Hollande, d'Alençon, toutes sortes de Couils de Bruxelles, Toiles de Flandre pour les Matelas, Siamoises pour Meubles, Futaines à poil, & Bazins, Toile à Damier pour Meubles, Toile de Montbelliard, Toile d'Alençon, Toile de Mortagne de toutes couleurs, Toile de Lin pour Courtepointes, Velours d'Utrecht, Velours imprimés de toutes couleurs, pour les Voitures & pour Meubles, Treillis noir de Rouen & d'Alençon, Toiles cirées, Roulettes de toutes façons, Thibaudes blanches, & Thibaudes pour les Chevaux, Couvertures de Soie & de Coran, & Moquettes, Camelors moirés & rayés pour Meubles, & Toiles à l'Angloise, Toile à Damier fine de Coran de toutes couleurs, pour Rideaux de Croisées, rouge des Indes, Sangle & Surfait, & Clouteries, Lattes pour les Maçons, & généralement tout ce qui concerne les Etoffes pour Meubles; le tout à juste prix.</p> <p>A PARIS.</p>																							
<p><i>Van der a Monsieur de Jefferson</i></p> <p><i>par Dupuis m. d. supra</i></p> <table border="1"> <thead> <tr> <th></th><th>Liv.</th><th>Sols.</th><th>Den.</th></tr> </thead> <tbody> <tr> <td><i>256 # de Crin de chausson 30 #</i></td><td>384</td><td></td><td></td></tr> <tr> <td><i>29 aut 1/3 de Coute de Bruxelles 9 #</i></td><td>264</td><td></td><td></td></tr> <tr> <td><i>par le port</i></td><td></td><td>1</td><td>4</td></tr> <tr> <td><i>total le Couteaux si dessus</i></td><td>649</td><td>4</td><td></td></tr> </tbody> </table> <p><i>à Paris le 21 juin 1790 f Dupuis</i></p>					Liv.	Sols.	Den.	<i>256 # de Crin de chausson 30 #</i>	384			<i>29 aut 1/3 de Coute de Bruxelles 9 #</i>	264			<i>par le port</i>		1	4	<i>total le Couteaux si dessus</i>	649	4	
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Fig. 2 — BILL FROM JEFFERSON'S UPHOLSTERER

Indicating the variety of services and wares which individuals of this profession were prepared to supply.

*The documents cited are in the Library of Congress, in Washington.

It is, of course, impossible to state the exact form of the red morocco chairs; but it is not improbable that they were a French equivalent of Sheraton, a type which had just come into great vogue in France during the 1780's. Mahogany chairs with backs in the form of a lyre, a sheaf, or with slender columns, the seats covered with leather, were, at this moment, fashionable for dining rooms and libraries in France as well as in England. Hepplewhite mentions designs for chairs "proper to be executed in mahogany or japan"; some are suitable "for the more elegant kind of chairs with back and seats of red or blue morocco leather." As a sofa of red morocco is also listed, it is not unlikely that this set was used in Jefferson's library.

A bill from Jefferson's upholsterer in the Rue St. Honoré is still preserved (Fig. 2). Although this one is not concerned with the ambassador's chairs, but only with the "eight best and thickest hair mattresses, to be covered with striped bedtick, rather than white, if any be had," ordered after Jefferson's return to the United States, the bill head is of no little interest for its list of upholsterer's supplies and materials currently used in 1790.

The shipping of his chairs caused Jefferson considerable anxiety. As was his custom, he consulted Mrs. John Adams, who had recently returned from a lengthy sojourn abroad,

and whose practical New England wisdom had more than once come to his rescue. Presently we find him writing to Short:

Mrs. Adams tells me that chairs are best packed in open frames made as you have seen crates for earthenware, only that for chairs there need be no middle bars at all. Two chairs are lapped one in the other, the silk being previously covered with coarse linen, then put into these frames, and covered over with mats. I have thought, however, that if two chairs were lapped as before mentioned, and then put into a box, there could be other things packed in the hollows under the bottoms, and thus the chairs be better preserved and perhaps the packages not cost more on the whole. . . . It concerns the silk chairs and couches only. Those of leather and velours d'Utrecht may come in frames as Mrs. Adams proposes.

In addition to his chairs, Jefferson brought back to the United States sofas, tables, beds, commodes, chiffoniers, mirrors, paintings, statuary—in short, that infinite variety of practical and ornamental objects that go to make up a great establishment. It is significant how closely he conformed to the prevailing French

fashion when purchasing his furniture, and how few provincial ideas he sought to impose. Item by item, the invoice and memoranda of his things correspond with contemporary descriptions of the necessary and proper furniture for a house. Thus, for his drawing-room, aside from the "traditional bergères," as one writer calls them, and sofas, there are the "three gaming tables with marble tops"—a very necessary adjunct—"four tables, marble tops with gilt borders, four mirrors with gilt frames and borders," along

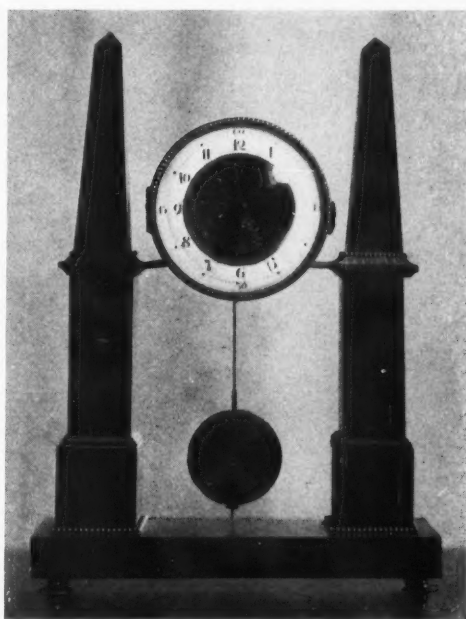


Fig. 3 — BLACK MARBLE CLOCK (c. 1790)
Made, after Jefferson's own design, by "Chantrot à Paris."



Fig. 4 (left) — FRENCH CHAIR (verging on the Empire style)
Formerly belonging to Jefferson and secured from a descendant by the present owner.
Courtesy of C. S. Bull and the Mattatuck Historical Society



Fig. 5 (right) — FRENCH CHAIR (style Louis XVI)
One of the many brought from France by Jefferson. Originally painted in white and gold, and upholstered in damask, this chair has been repainted, while another material has supplanted the damask of its seat and back.
In the possession of a descendant

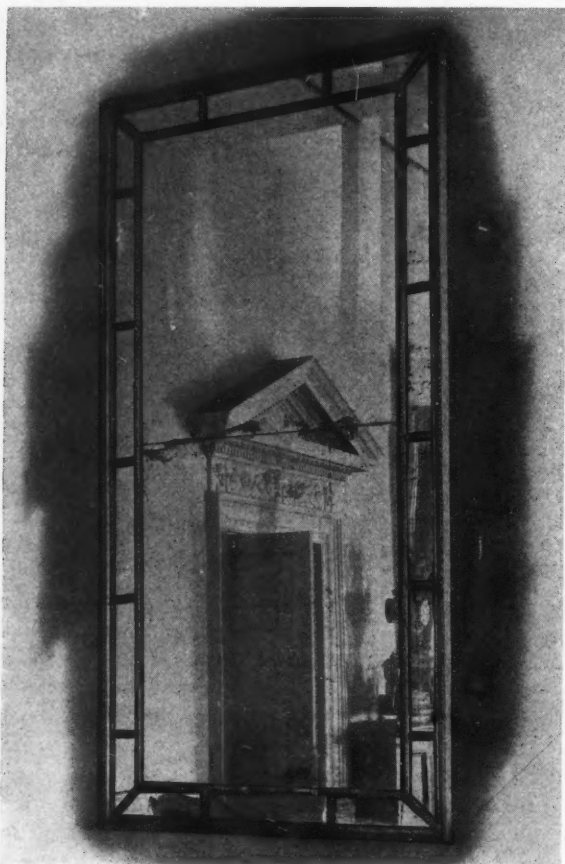


Fig. 6—LARGE MIRROR (late eighteenth century)
Brought by Jefferson from France and still at Monticello

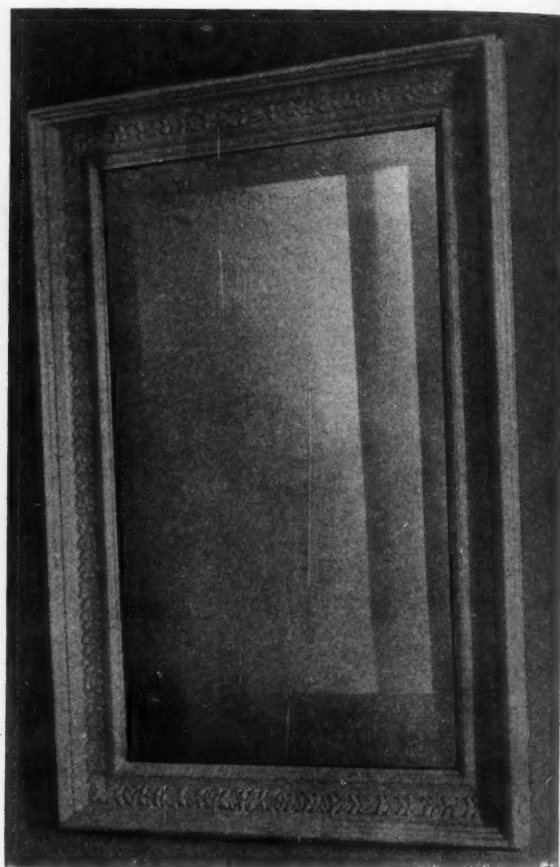


Fig. 7—FRENCH MIRROR (late eighteenth century)
Formerly at Monticello

with chandeliers, girandoles, vases of white porcelain, and groups of porcelain figures. Five busts in marble and plaster completed the ensemble.

Nor was neglected the clock, which French tradition dictates should occupy the centre of the mantelpiece. The clock of alabaster, now in the possession of one of Jefferson's descendants, may well have stood in the drawing-room; but for the one in his study Jefferson supplied his own design. In a letter to Short, enclosing a sketch and minute directions as to its construction, he writes:

This, Mr. Short may recollect, was the form of the little clock which was stolen from the chimney of my study. The parts *a. b. c. d.* were parts of a cone, being round and tapering to the top where a gilt head was put on. I would wish one to be made like that as to the pedestal part, but with an obelisk as is represented here *a. b. c. d.* instead of conical columns as the former had. No gilt head to be on the obelisk, but to be in plain marble cut off obliquely, as is always done in the obelisk. The section of an obelisk, you know, is square, I mean its ichnography.

The clock to have a pendulum vibrating half seconds exactly.

To have a second hand but none for the days of the week, month, or moon.

To strike the hours and half hours.

The dial plate to be openwork, or as the French workmen say *le cadran à jour*.

Of black marble.

The clock was several years in the making, and a long correspondence took place between Jefferson and Short over the de-

linquencies of the clockmaker. In the end, however, it seems to have reached America, for it is today standing on the mantelpiece of one of Jefferson's descendants, faithful in the last detail to its design, and, in its accuracy of timekeeping after nearly a century and a half of use, a tribute to the skill of its maker (Fig. 3).

Curtains and draperies bought in Paris, and of the same fabrics that covered the chairs and sofas, were likewise brought to the United States by Jefferson. There are "six large blue damask curtains, eight medium size of the same, a drapery in two parts," as well as "six crimson curtains and eight cords with crimson tassels," along with twenty-two bell pulls. Likewise, "a bundle of mixed chintz" and a piece of Jefferson's favorite *toile de Jouy*. Eleven pairs of these "foreign curtains" were still in use at Monticello twenty-five years later, when Jefferson made his memorandum of taxable property for Albemarle County.

In choosing crimson and blue for his hangings, Jefferson seems to have made a compromise between the old and the new in fashion. The aristocrats, we are told by a writer of the period, remained faithful to the classical crimson damask draperies, divided vertically and horizontally by

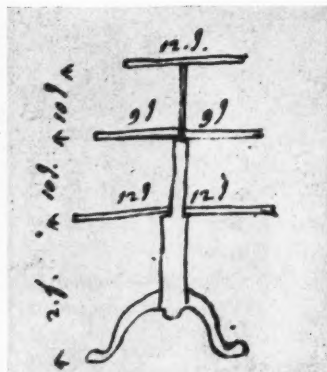


Fig. 8—JEFFERSON'S SKETCH FOR
A DUMB-WAITER

A device of this kind placed between each two persons at the dinner table simplified service and speeded conversation. Jefferson's introduction of dumb-waiters to White House functions aroused much comment.

bands of gold. Occasionally they employed a golden yellow damask. But when bankers and the *bourgeoisie* redecorated in the latest style, "the hangings and curtains of crimson or yellow damask have been taken down, and sky blue now adorns the walls and partitions which they have abandoned."

Of particular importance are the wall papers which Jefferson ordered after his departure from France. Wall paper had, of course, been in use in America a good sixty or seventy years and, although rare, was no novelty in 1790. It was, however, in the height of fashion in Paris while Jefferson was there, according to contemporary commentators, and that which he imported furnishes a notable illustration of the types and patterns then in vogue. We have both Jefferson's order, which was sent to William Short, and the bill of the makers, the celebrated *Manufacture Royale des Sieurs Artbur et Robert*. Jefferson ordered:

27 rouleaux of plain sky blue paper for papering a room.

4 rouleaux of festoons to place next below the cornice all round the room.

8 pr. of corner papers. These are stamped with the representation of curtains hanging in furbelo, to ornament the corners of the rooms.

300 yds. of edging paper. One breadth of paper contains perhaps a dozen breadths of edging, therefore 300/12 yards of paper only are wanting.

22 rouleaux of plain pea green paper, 4 d° of festoon d°, 8 d° of corner d°, 300 yds. of edging.

22 d° of lattice or treillage d° (this is in imitation of a treillage, with vines etc. on it), 4 d° festoon, 8 d° corner paper, 300 yds. edging.

22 d° [illegible] or edgings for this. This resembles brick. [Remainder of order, two lines, illegible.]

Whether or not Jefferson used these papers at Monticello, we do not know. There is, at the present time, no indication that the walls of that mansion were ever papered, but, in the century and a half of its history, during which the house

has passed through many hands, they might have been scraped and then painted. As no description of Monticello during Jefferson's lifetime mentions wall paper, however, and as every inch and nook of the much-described mansion seems to have come under the eye of one or another of the

countless visitors who recorded their impressions, we are led to conclude that the Paris wall papers were used in decorating the house which Jefferson occupied in Philadelphia as Secretary of State, and were left there when he returned to Monticello.

In these wall papers, as well as in certain of the more purely decorative pieces of Jefferson's French furnishings, we may discern the incoming Directoire character that was already being so strongly felt in the late Louis XVI period and that Jefferson was one of the first to introduce into America. No doubt, with his flair for what was new in the arts, he was influenced in buying these things by the fact that they were of the latest fashion; but there is also no question that he was happy to find the new style in consonance with his own taste for the classical. The "large vase ornamented with three female heads, surrounded with *perles* and a bouquet of flowers," may well be said to show this Directoire feeling, whereas the black marble clock, already discussed, goes beyond this toward



Fig. 9 — MIRROR (Louis XVI) AND LIGHT BRACKETS (Louis XV)

Brought by Jefferson from France. According to family tradition, the mirror hung in the arch of the dining room at Monticello. The table, with its marble top bound with brass, tilting on a mahogany trestle base, is also a Jefferson piece, but hardly one of the statesman's French purchases.

In the possession of a descendant

the Empire in the advanced character of its design.

By the middle of August, 1790, after endless delays and many apologies for them, Jefferson's furniture was finally packed and shipped to Havre. Short was, at last, able to give a relieved sigh and write:

I enclose you at present a list of your articles according to the different packages numbered by the Packer. It is copied from his memoir. . . . Every article

you had here is sent agreeably to your directions, except such things as were of the more common kind. They consist in your secretaire (which is not yet sold because Petit has not been able to get a third of its value), the cases in which your books were placed, two or three tables, five dumb-waiters, three white flagg bottomed chairs and seven of a coarser kind.

Following Jefferson's suggestions to "use your knowledge of this country" in the matter of what not to send to America, and to dispose of "portables of common wood," Short had seen fit not to ship the five dumb-waiters which had played an important rôle at the American legation.

According to John Trumbull, the painter, who was Jefferson's guest in Paris during the summer and fall of 1786, dumb-waiters were at that time a new and fashionable adjunct to a dinner party, one being placed between each two guests at the table and the servants dismissed for the remainder of that course, and perhaps the next. It was a custom to which Jefferson, ever a friend of undisturbed conversation, became addicted at this time, and one which he was later to introduce at the White House, where it caused no little comment. A sketch of such a dumb-waiter, in Jefferson's own hand, carefully dimensioned, is doubtless the one from which his were executed (Fig. 8).

William Short's troubles with the shipping of Jefferson's furniture were not yet over. Although he had carefully followed directions to have "the things examined and plumbed at Paris, taking such passports from M. de Montmorin and the farmers-general as will prevent their being opened at Havre," he received the following letter from Jefferson's agent there, recounting the adventures which were likely to befall even furniture in the stormy days of the Revolution:

Sir:

We had the honor of writing you the 22nd Inst. when we transmitted M. le Blanc's account of charges for Mr. Jefferson's effects. The Lighter arrived the day before yesterday and we obtained a permit from the Custom House to ship the Packages on board the *Henrietta*, Captain Wicks, without landing. But while we

were employed in this business a great concourse of people assembled yesterday morning and by force obliged us to land every package. We applied to the municipality who endeavored by representation to dissuade the Populace from insisting on breaking open the Chests, but finding their efforts ineffectual, we were under the necessity of demanding a Briquet from the National Guard to keep order and to preside at the examination of every package. By the time eight were opened the doubts and scruples of the people were done away and the ring-leaders sneaked off, so that we have the satisfaction to inform you all the Packages for Philadelphia will be shipt this day, and we can take it upon ourselves to say nothing has been pilfered or we believe damaged in any shape. The marble Pedestals No. 77 and 78 were completely unpacked, being suspected from their weight to contain money. The three Busts No. 32 have likewise been unpacked, the other packages

opened were Books and wearing apparel. On the whole no mischief has been done and Mr. Jefferson's character has appeared in its proper light in the eyes of an inflamed and ignorant multitude, whose passions had been excited against the Passengers on board the *Citoyen* which sailed a few days ago and who foolishly imagined these effects belonged to the same persons. Having had some workmen to open and repack the cases immediately there will be a few extra charges, but they will prove trifling.

With no further adventures on the high seas to endanger Jefferson's prized possessions, the *Henrietta* seems to have arrived safely at her destination. In October

of the same year we find Jefferson honoring bills presented by one George Taylor, Jr., for "the cartage of your Furniture from Market St. Wharff to your House in Market Street," which Jefferson was impatiently remodeling.

What has become of Jefferson's French furniture is something no one knows. A few isolated pieces are preserved among the statesman's descendants; but that Jefferson ever owned so large a body of French things, so many delicate, gilded chairs with gay damask covering, beds with upholstery of blue silk, commodes and tables with decorations of ormolu, had never been suspected. Ten years before his death, many of them still stood at Monticello; but, in the inventory of his effects made shortly after that event, no sofas or chairs with gold are mentioned. Whether they were inherited by his many grandsons and granddaughters, or whether they were bought by the neighbors and friends who wandered up the steep slopes of Monticello that July day, in 1827, when many of Jefferson's things were sold, has never been revealed.

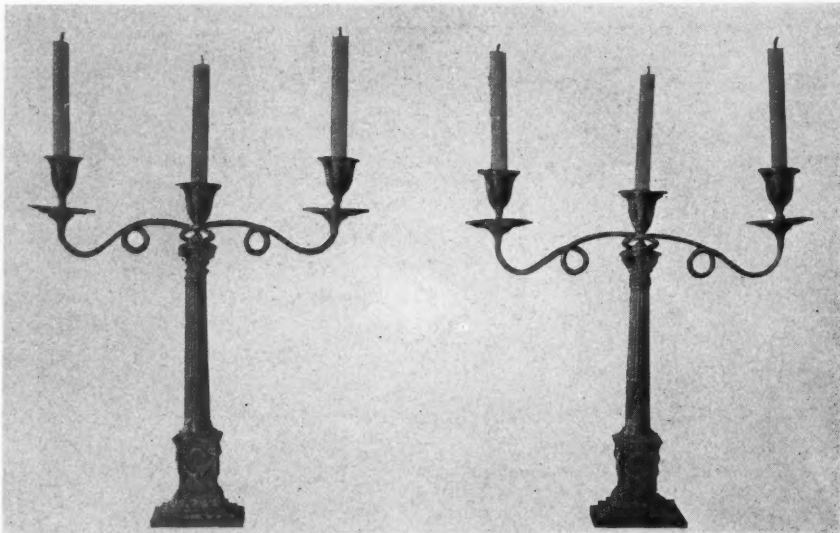


Fig. 10 — SHEFFIELD CANDELABRA (late eighteenth century)

Purchased by Jefferson during his stay in France, but of English make and in characteristic Adam style, the English equivalent of the style of Louis XVI. Mark of John Hoyland & Co. Owned by a descendant of Thomas Jefferson

European Continental Pewter*

Part XI

The Pewter of Germany

By HOWARD HERSCHEL COTTERELL, F. R. Hist. S., and ROBERT M. VETTER

IN the two previous articles attention has been directed to a consideration only of those vessels which were designed for holding liquids. We now turn to the second part of the story.

To open the series, I have selected a piece which is so beautiful and so rare as to demand some isolation from its fellows. This wonderful little plate (Fig. 179), which is shown here at almost full size, is in the Vetter collection. This is the first time that it has appeared in any work on old pewter. It was made by Pankraz Collier of Nuremberg (1616-1644), and is a fine example of pure Renaissance pewter. The inscrip-



Fig. 179 — NUREMBERG PLATE (early seventeenth century)

Diameter, 4½". Description of this and other pieces, together with the names of those who have courteously permitted the publication of rarities from their collections, will be found in the text. The dimensions are, in the main, approximate.

For photographs of items from Mr. Vetter's collection, ANTIQUES is indebted to the skill and generosity of P. J. Ducro of Amsterdam.

tion over the central figure reads *H. V. Droia*, which is the old German rendering for Hector of Troy. The tiny mark may be seen on the rim, toward the lower edge.

Following this, in Figure 180, is another equally rare and interesting piece from the Bertram collection. It is the work of Georg Huebner of Löwenberg, Silesia (c. 1530), and is one of the oldest and finest Gothic dishes in existence, the beads and bosses being repoussé, not cast. Too small, we are afraid, to be deciphered in the reproduction, a merchant's mark appears as the device on one of the very tiny touches.

Figure 181 pictures a plate in the centre medallion of which a nude figure is seated, pensively regarding the fast-running sand



Fig. 180 (left) — LÖWENBERG DISH (c. 1530)
Diameter, 22¾"

Fig. 181 (right) — NUREMBERG PLATE (1600)
Diameter, 9¾"



*Continued from the November, 1928, number of ANTIQUES. Copyright, 1929, by Howard Herschel Cotterell. All rights reserved.

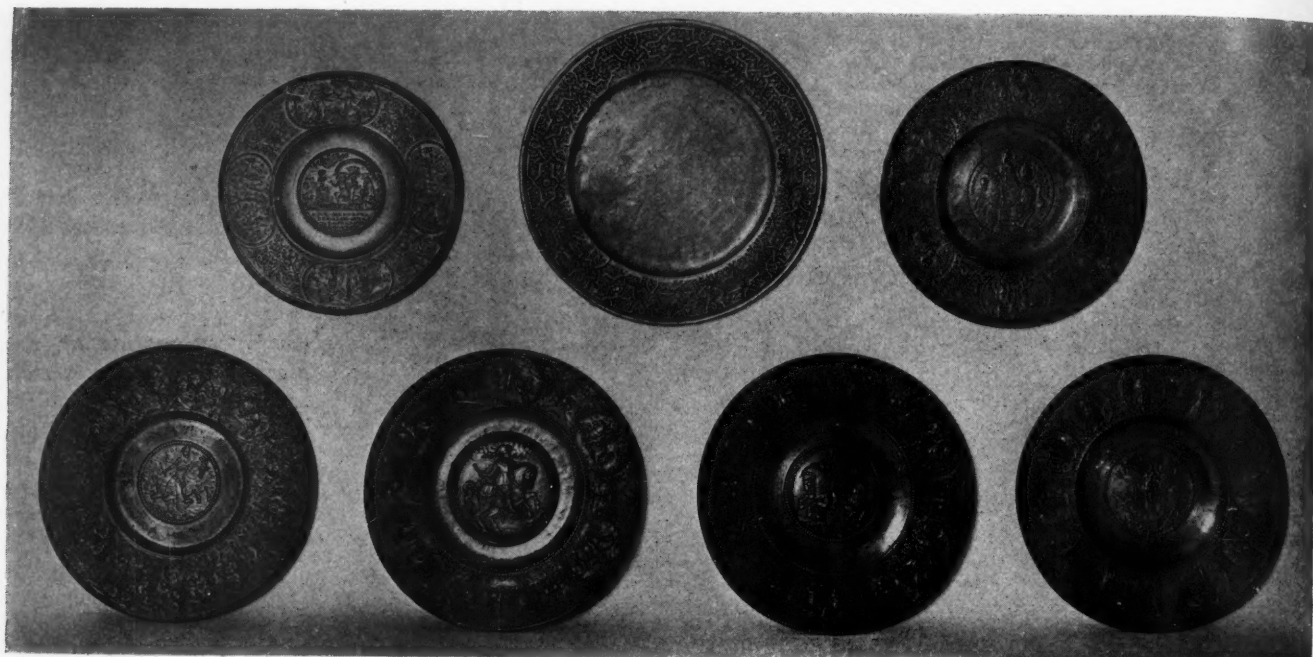


Fig. 182 — NUREMBERG PLATES (sixteenth and seventeenth centuries)

Fig. 182a (right) — BORDER DETAIL AND MARK OF CENTRAL PLATE IN THE UPPER ROW



in an hourglass. Around it appears the inscription, *Hodie mihi cras tibi*, which means roughly, *This day is mine, to-morrow is thine*. Around this picture, on the rim of the plate, are eight cartouches, in which appear allegorical figures representing, alternately, the elements and the seasons. The date of this plate is 1600 and it is particularly interesting in that, although it bears the mark of Brassó, Kronstadt, its Nuremberg origin



Fig. 183 — NUREMBERG PLATE (seventeenth century)
First plate in upper row of Figure 182. Diameter, 6½".

is established by such authorities as Demiani, Hintze, and others. Moreover, it betrays all the characteristics of Nuremberg work. I am indebted to the authorities of the Hungarian Museum of Arts and Crafts, Budapest, for this illustration.



Fig. 184 (left) — NUREMBERG DISH (sixteenth century)
Diameter, 11".



Fig. 185 (right) — NUREMBERG DISH (early seventeenth century)
Diameter, 13½".



Fig. 186 (left) — NUREMBERG DISH (late sixteenth century)
Diameter, 7 $\frac{1}{4}$ ".



Fig. 187 (right) — NUREMBERG DISH (late sixteenth century)
Diameter, 11 $\frac{1}{4}$ ".

Figure 182 shows seven *Edelzinn* plates of the sixteenth and seventeenth centuries, from the Vetter collection — all from Nuremberg. The pewterers and the mold makers of these plates are as follows, reading from left to right in the order shown:

No. Pewterer's name	Mold maker's name
1. Hans Spatz, Jr., 1630-1670	Paulus Öham, Sr., 1604-1634
2. Nicholas Horcheimer, 1561-1583	
3. Hans Spatz, Jr., 1630-1670	G. H.
4. Georg Schmanss, 1628-1633	G. S.
5. Paulus Öham, Jr., 1634-1671	S. M.
6. Sigmund Wadel, 1690-1719	Paulus Öham, Jr., 1634-1671
7. Paulus Öham, Jr., 1634-1671	M. S.



Fig. 189 — NUREMBERG PLATE (seventeenth century)
Diameter, 8 $\frac{1}{4}$ ".

Note. The marks of the makers of the molds for these plates were cast-in, in relief, at the time when the plates were cast. The pewterer's mark was subsequently struck-in, in the ordinary way, and sometimes defaced the mold maker's mark.

Reference to Figure 183 will show the mold maker's mark detruded in the upper panel of the rim, and the maker's mark struck on the panel on the right-hand side of rim.

In Figure 182a appears an enlarged photograph of part of the rim of the plate in the centre of the upper row of Figure 182. This will serve the double purpose of showing more clearly the beautiful decoration and also the difficulty of discovering these diminutive early marks. In this instance, the mark is struck immediately



Fig. 188 (left) — NUREMBERG PLATE (sixteenth century)
Diameter, 9 $\frac{1}{4}$ ".



Fig. 190 (right) — JEWISH SEDER PLATE (eighteenth century)
Diameter, 14 $\frac{1}{2}$ ".



Fig. 194 — FRANKFORT BÉNITIER, DISH, AND EWER (eighteenth century)
Height of bénitier, $3\frac{1}{2}$ "; extreme width of dish, $16\frac{1}{2}$ "; height of ewer, $8\frac{1}{2}$ ".

above the arrow, as is indicated by the sketch affixed to the illustration.

Figure 183 gives a larger illustration of number one of Figure 182. This will afford a better idea of the general characteristics of these Nuremberg plates, which were sharply cast. And this sharpness must still be evident in the deeper parts, even if the tops be worn. Further, they should be light in weight, with broad, distinct, and more or less regular turning marks on the backs; for, although these pieces were made before the advent of the automatic lathe, the old workmen knew their jobs!

Two exceptionally fine examples of the celebrated Nuremberg flat-relief work are shown in Figures 184 and 185, from the Ruhmann collection.

Fig. 192 (below) — NUREMBERG DISH WITH DECORATIVE RIM (eighteenth century)
Extreme width, 15".



These flat-relief pieces are supposed to have been cast from molds into which the designs had previously been etched. Figure 184 illustrates a piece made by Albrecht Preisensin (1564-1598), the central picture representing Fama, the seven figures around the rim typifying Luna, Mars, Sol, Saturn, Venus, Jupiter, and Mercury. Figure 185 is by Hans Spatz, Sr. (1600-1640), the centre panel depicting the Resurrection, with the twelve Apostles around the rim.

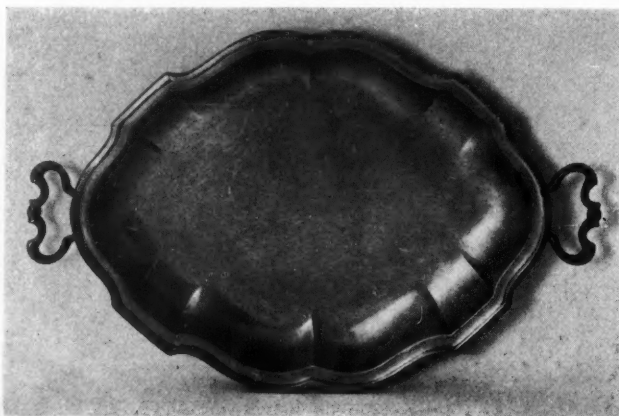


Fig. 191 (left) — AUGSBURG DISH (c. 1720)
Extreme width, 18".

Fig. 193 (below) — FRANKFORT DISH (eighteenth century)
Extreme width, $13\frac{1}{2}$ ".



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Fig. 195 — FRANKFORT PEWTER (eighteenth-century Rococo)
Diameter of salver, 11"; height of candlesticks, 6".

first being by Wolf Stoy (1564-1605), and the second, by Hans Zatzler (1560-1618). The central bosses in both examples are spun up from the flat.

Figure 188, from the Ruhmann collection, shows another exceptionally fine plate, of a type similar to that in Figure 179; but it is more than double the size of Mr. Vetter's piece. It bears the mark of an unknown Nuremberg maker.

Yet another of Herr Bertram's treasures is given in Figure 189, in the form of a plate, the rim of which is covered with naturalistic flowers in low relief, made by Gotthold Mergenthaler of Nuremberg (1661-1683).

Figure 190 illustrates a very beautifully engraved, eighteenth-century Jewish Seder plate, used at the festival of the Passover. The figures around the plate typify the Aramaic song *Had Gadya (One Kid)*, which is recited at the conclusion of the Seder service. These plates were used to hold the three unleavened cakes prescribed for the ceremony of the Seder. This is another of Doctor Ruhmann's pieces.

In Figure 191 is shown a very beautiful *Silberart* dish, made by that famous Augsburg pewterer Sebald Rupprecht, whose mark was illustrated in Part I, Figure 7* of this series, and of whose methods of *Heisguss* casting,†

mention has already been made on an earlier page. This piece is in the Vetter collection and the owner informs me that, although he never cleans it, the dish retains its bright silvery surface after two centuries of life.

Figures 192 and 193 illustrate two decorated oval dishes from the Ruhmann collection. The former, by Georg Nicolaus Stark of Nuremberg, shows a prettily decorated wavy edge; the latter piece is by Johann Anzelm Fester of Frankfort. The second was, in all probability, the basin to a helmet ewer, or *aiguière en casque*, similar to that illustrated here in Figure 194, which shows another oval Rococo dish, with its companion ewer standing on its right. This set is of Frankfort make, as also is the small *bénitier* on the left. The triangular salver, or urn tray (Fig. 194a), is a very fine example of scrollwork, marked *Englisch Zinn, John. Geo. Marx, in Nuremberg (1745-1781)*. This class of fine quality Rococo pewter is difficult to come across today, though imitations by the cartload may readily



Fig. 194a — NUREMBERG DISH (eighteenth century)
Extreme width, 11 1/2".

be purchased in any large centre. These pieces are all in the Vetter collection. Figure 195 gives a further group of this fine quality, early eighteenth-century, twisted Rococo work, from the same collection, all of Frankfort make.

(To be continued)

*See ANTIQUES, Volume XI, p. 35.

†See ANTIQUES, Volume XIV, p. 138.

South African Antique Furniture

By REBECCA HOURWICH

ALL the world has gone a-hunting antique furniture, and there are few undiscovered routes and bypaths left for the true and loving connoisseur. Cape Town, the oldest city on the tip end of the oldest continent, also knows the familiar hunt and tireless chase after the coveted piece. Pilgrim after pilgrim seeks to recapture the treasures of old in its crowded uphill and downhill Malay Quarter.

The Portuguese discovered South Africa at the height of their maritime supremacy, but the real history of that sun-bathed land dates back to the middle of the seventeenth century; it was then that the Dutch East India Company decided to make of Cape Town a port of call for provisioning ships bound for India, and, to this end, sent to the subtropical wilderness three hundred hardy men. In a short time, under the leadership of Van Riebeeck and Van der Stels, the Dutch burghers built rambling, gabled, teak-trimmed houses of lasting beauty, thatched-roofed, fashioned of plaster over brick to absorb the coolness of the night and offset the heat of the day. Possibly because even the women of that comfortable period are reputed to have weighed eighteen to twenty stone, the dwelling dimensions, in every direction — height, length, and depth —

were of generous proportions, except the slave quarters, which were small. Later, this ample scale was applied to the furniture.

The Dutch were followed by French Huguenots fleeing from France after the revocation of the Edict of Nantes, and the century that followed their arrival at the Cape of Good Hope — the eighteenth — is the best period in South African furniture. The English did not arrive in appreciable numbers until the nineteenth century, but to them, largely, belongs the credit of appreciating and assembling the old furniture of the Cape, scattered and abandoned by both the fashionable and the poverty-stricken descendants of once proud owners.

South African furniture gained much of its prestige through the collections of Cecil Rhodes and of Doctor Purcell. Both collections are now the property of the Nation: the Cecil Rhodes examples are housed in Groote Schure, the residence of the Prime Minister, which Rhodes deeded to the government (*Fig. 6*); Doctor Purcell's collection is in the Koopmen de Wet Museum of Cape Town (*Figs. 4, 5, and 7*). It is part of the recognition accorded to this furniture that, during their stay in Africa, their Royal Highnesses Prince Arthur

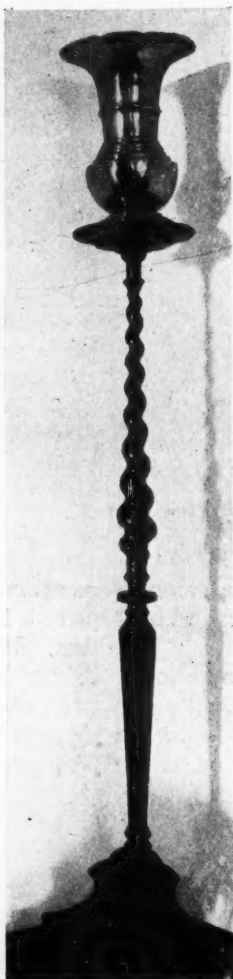


Fig. 1 (Above) — SILVER CUSPIDOR

Of Batavian silver. Similar utensils, of pewter, have become fern dishes in America. In South Africa, where they occur in brass and silver, they have been elevated to serve a purely decorative purpose.

From the collection of Mrs. George Mackeurtan



Fig. 2 (Left) — SOUTH AFRICAN WARDROBE

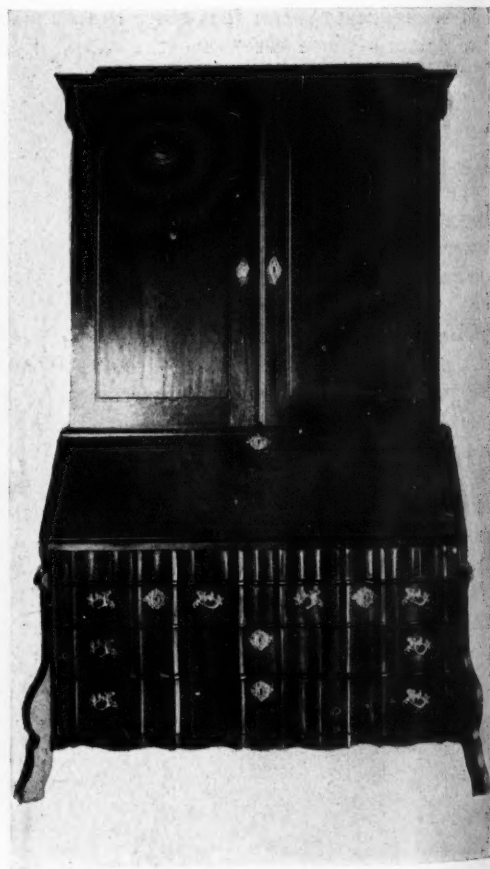
Stinkwood with silver trim. Note the blocking of the lower front. Photographed by Ashbey's Art Galleries.

From the collection of the late General Botha

Fig. 3 (Right) — SOUTH AFRICAN SECRETARY

Coromandel and stinkwood with original silver handles and escutcheons.

From the collection of Mrs. George Mackeurtan



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Fig. 4 — BLUE CHINA TABLEWARE (nineteenth century)
The Dutch of South Africa were as fond of blue porcelain as the Dutch of Holland.
Koopmen de Wet Collection, Cape Town

of Connaught and Princess Alice had Government House completely furnished in South African antiques.

This early furniture of the Cape is distinct in character, and easily recognized by the native woods used, by its whimsical mingling of French and Dutch influence, and by the never to be equaled workmanship of the black slaves apprenticed to the first Cape artisans. Friendless and unknown the black slave died, but his work remains as an everlasting tribute to his genuine skill and delicacy. His art was versatile. He built sturdy, stately mansions, of whose architects history leaves

neither trace nor record. He constructed furniture in which he

neatly fitted joints that leave no trace of fitting; he carefully set panels in all doors and most wardrobes, carved large and swirling figures or most intricate and dainty designs; finished the bureaux, desks, and display cabinets with amazingly wrought silver plate, and decorated the *kists* — roomy dower chests of variegated sizes — with elaborate and heavy brass hinges, bars, and key plates.

Besides the woods commonly employed in making furniture, the South Africans used the indigenous satinwood, olivewood — popularly called beefwood because of



Fig. 5 — SETTEE, OR *Rustebank*
Showing a mingling of French and Dutch elements.
Koopmen de Wet Collection, Cape Town



Fig. 6—SOUTH AFRICAN TABLE
Of stinkwood. Shows mingling of French, Dutch, and English elements. From the Cecil Rhodes Collection

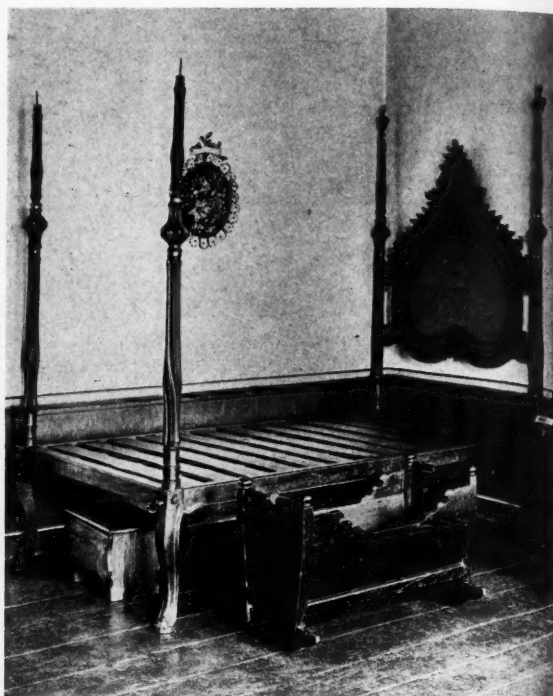


Fig. 7—SOUTH AFRICAN BED AND CRADLE
Koompen de Wet Collection, Cape Town

its steaklike streaks—ebony, teak, yellowwood, basswood, sneezewood, and stinkwood, usually in combinations, as, for instance, yellowwood and beefwood set against the darker stinkwood. Stinkwood, the choicest and finest of them all, is now virtually extinct, except for a few trees in the Knysna forests. It has no particular tone, varies in color, and shades from light to dark, age alone darkening it to a mellow glow which neither fungus nor dry rot affects.

Certain fixed types and pieces prevailed in general household use. The drawing-room furniture, wardrobes, bureaux, and display cabinets, were beautifully carved, sometimes ornate; the farm furniture, straight and simple, like the pine and oak of European country folk. Silver was used for fittings on the more elaborate furniture, and on almost all bureaux. All chairs had seats made of *rimplies*, tautly drawn rawhide strings woven to form small squares. *Rimplies* were likewise used for the seats of the settees, which were known by their Dutch name, *rustebank* (Fig. 5). No house was ever complete without one or two of these for its stoop, the low terrace where, on cool evenings, sedately sat the burgher and his family. Only the rigid Puritanic code of the first settlers could have perpetuated such cheerless, comfortless seats.

This dark, glowing furniture in tall,



Fig. 8—SOUTH AFRICAN WARDROBE
Combination of stinkwood and satinwood. Applied panel moldings, and the form of the applied cartouches, suggest a later date than does the wardrobe of Figure 2. Photographed by Ashbey's Art Galleries. From the collection of Douglas Mackeurtan

heavily beamed rooms, set on smooth, red, square tiles, against severe white plaster walls, made a haven from glaring sun and brazen riot of flowers. Since Cape Town was halfway to the East, these chaste rooms were brightened with Canton china (Fig. 4), pottery, and cooking utensils of brass and copper. At a later date, the brass and copper were hammered out by local talent. Among the proudest possessions of present-day collectors are tall brass bowls, once cuspidors (Fig. 1), now admirably suited to hold native flowers such as the long-stemmed *Strelitzia* and the feathery coned *Protea*; *komvoors*, openwork containers formerly heaped with glowing coals to keep individual plates warm, now also flower holders; and a motley assortment of pots, pans, wine mugs, and wine stills, which once were merely useful, but now adorn the drawing-rooms of the mighty. For, of old, utility and beauty went hand in hand.

As yet, there is no collection in South Africa to match that of Cecil Rhodes or of Doctor Purcell, but among the growing collections worthy of envy and admiration are those of Miss Dorothea Fairbridge, Sir Lionel and Lady Phillips, Major Jardine, Lord and Lady de Villiers, Gwelo Goodman, the artist, Bishop and Mrs. Carter of Bishops-court, Mrs. George Mackeurtan (Figs. 1 and 3), and Graham and Douglas Mackeurtan of Durban (Fig. 8).

Fig.

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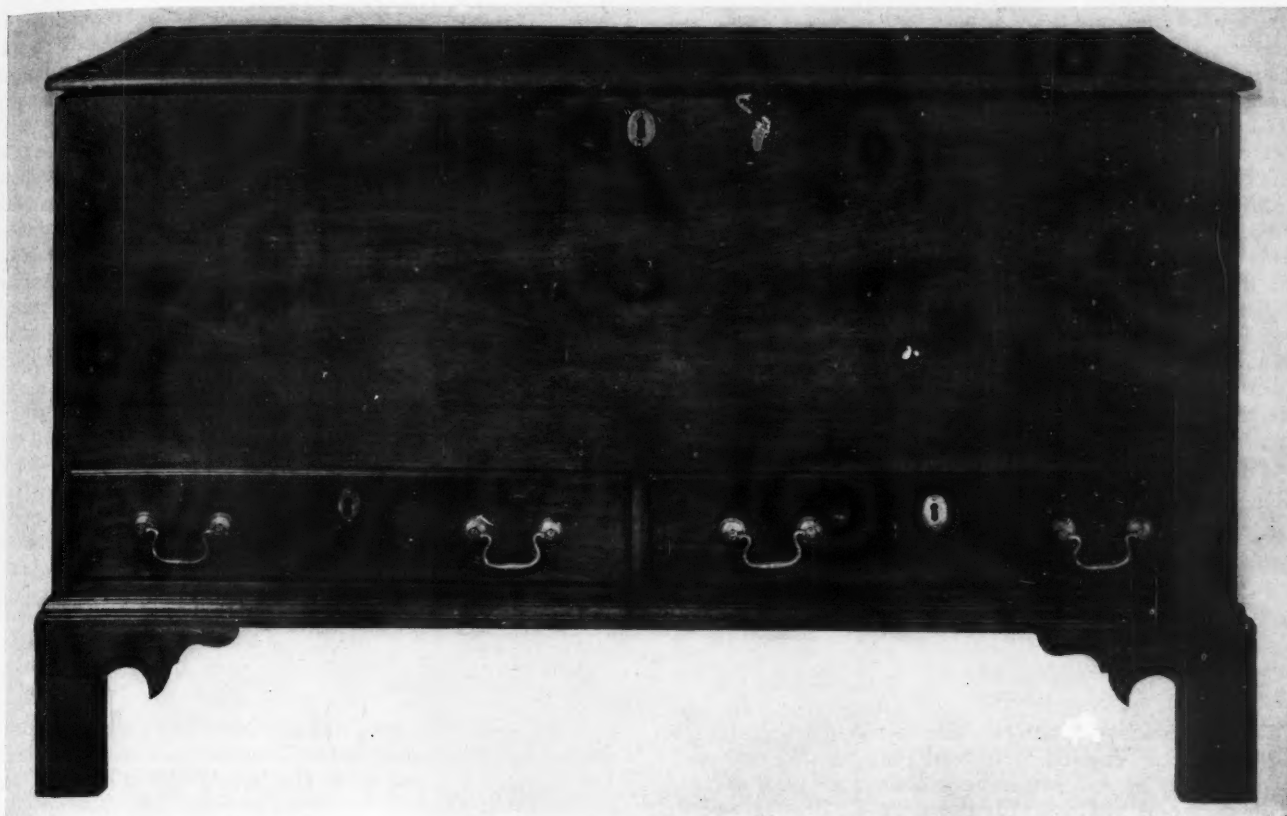


Fig. 1—WALNUT CHEST (c. 1760)

Made by William Savery, whose label was found pasted within a secret drawer of the till. This form of label, which bears no address and no advertising material, has only once before been encountered. On temporary exhibition at the Pennsylvania Museum.

Owned by Scott Vogan

A Savery Chest

By JOSEPH DOWNS

Curator of Decorative Arts, Pennsylvania Museum

WALNUT blanket or dower chests offer little cause for comment. In Pennsylvania they are almost "as the leaves on the trees," and, unless boasting of a colorful decoration, they go abegging at city and country auction sales alike. But when one bears a label with the magic name of William Savery, then it is another matter. The chest pictured here is such a piece, and the story of its acquisition by the present owner follows.

One evening, while he was walking through an old street in Philadelphia, his attention was attracted by a boy with a Sheraton mirror hanging from his arm. Enquiry as to the source of this treasure-trove led him to a dilapidated house four stories high and topped off with a cupola. Threatened with imminent demolition, the building stood behind sagging fences and trailing vines, forlornly awaiting its doom. Within, a harassed old lady, the last of her family, was gathering up the rem-

nants of her possessions after a day of sale to neighbors and chance collectors. Too late to find anything worth while below, the belated newcomer approached the cupola as a last hope. "No use going up there," warned the Last Survivor, "because you can't get it down." But the warning was unheeded.

Penetrating to the top of the cupola, the visitor encountered "it," carefully covered with tar paper tacked down on all sides for security. Thus it had remained for forty years, according to legend, too inaccessible for use and too wide for egress by the narrow stair. But to such circumstances it owed its preservation. With the paper coverings torn away, it stood revealed as a walnut chest.

"How much is the chest?" queried the late comer.

"You can have it if you can get it out," came the generous response, followed by the cryptic assurance, "but you can't get it out."

Nevertheless, with the removal



Fig. 2—SAVERY LABEL

Found in the chest illustrated above.

of the window sash, and the assistance of pulleys, rope, and much ingenuity, the prize was finally brought to earth, and the astounded Last Survivor was the richer by a financial seal to the bargain, in spite of her ultimatum.

The purchaser, familiar with the details of cabinetmaking, was quick to appreciate the chest's dignity of proportion, the elegance of its careful mortise and tenon joinery, the precision of its base moldings and of the hand-wrought iron strap hinges and lock within. But it was not until after several months had passed, during which time the bleached walnut had taken on a rich sheen from frequent rubbings, that the most interesting detail of the chest appeared. The fact that the treasure box, which, as in all similar dower chests, occupies the upper left end of the interior, was shallow within but of seeming depth from the outside, led to a careful investigation. The side wall of the box proved to be a slide, revealing two secret drawers beneath the shallow upper till. Pasted on the back of the left-hand drawer was found the label here reproduced. It is like only one other of the Savery labels here-

tofore discovered — that in Charles G. Rupert's chest of drawers, discussed in *ANTIQUES* for February, 1926; and it bears no address and no advertising of the cabinetmaker's wares. Its border stars also differ in pattern from those used on several chair labels.*

This chest is the fourth published piece of case furniture that may authoritatively be ascribed to Savery. The first is a lowboy, in the Van Cortlandt Mansion, New York City, which has been the primary source of Savery's fabulous reputation as a cabinetmaker. The second is a chest of drawers owned by Charles G. Rupert of Wilmington, Delaware †; the third is a clock case privately owned, which was recently described in *ANTIQUES*. ‡ This latest discovery adds nothing to reinforce the supposition that William Savery produced the rich furniture of Philadelphia so often attributed to him.

* See *Pennsylvania Museum Bulletin*, February, 1928, p. 15.

† See *ANTIQUES*, Vol. IX, pp. 76, 77.

‡ See *ANTIQUES*, Vol. XIV pp. 309-311.

Fire Insurance Relics

By HARROLD E. GILLINGHAM

THE collecting of antiques and objects of art has been in vogue in England for several centuries. We read of a Society of Antiquaries being formed as early as 1572, during the reign of Queen Elizabeth, by Sir Robert Cotton, William Camden, Archbishop Parker, and others. King Charles I, himself, possessed a famous art collection, which was disposed of by sale after his death. Lord Medford, too, had another great collection which was sold at auction, in 1693, at Whitehall. Yet how few of the great collections of the sixteenth and seventeenth centuries were protected by insurance! Indeed, it was not until the beginning of the eighteenth century that fire insurance, as we now know it, came into general practice to protect the contents of buildings against the ravages of the flaming demon. It is safe to say that millions of dollars' worth of valuable antique articles have been destroyed, with no financial indemnification of the owners.

Many prudent collectors of antiques in the present day have their possessions inventoried and valued as a necessary preliminary to insurance. Hence, a little knowledge of old insurance offices and their history may not be out of place.

After the Great London Fire of 1666, several fire offices of mushroom growth were promoted in the City; but none of them survived three decades. In 1696 — two years after the death of Queen Mary, and while William III (Dutch William) was on the throne and enemies were plotting for his death at Hammersmith — a real fire office was inaugurated on the twelfth of November, at Tom's Coffee House in St. Martin's Lane, London. This concern was burdened, at first, with a cumbersome name, *Contributors for Insuring Houses, Chambers, or Rooms from Loss*

by *Fire by Amicable Contributionship*. Needless to say this mouthful soon became shortened into the *Amicable Contributionship* and, finally, as today, it was styled the *Hand-in-Hand Fire and Life Insurance Society*.*

This mutual company insured buildings only, so that collectors of art and antiques, as well as merchants, were unable to secure protection on their household goods, collections, and stocks until 1705, when other societies began to protect such property. In 1805, the Hand-in-Hand accepted insurances on the contents of houses and on goods of all kinds. For the first thirty-four years the company insured only property within the "Bills of Mortality"; then they extended the area to include property within ten miles of London and Westminster; and, in 1850, to nearly all of Great Britain. This final practice is still in vogue.

During its early career, this old company held its meetings in coffeehouses, where the participants were cheered with liquid refreshments such as we of this country are prohibited by an "Amendment" from enjoying. As the members played no favorites and showed no partiality, meetings were

held not only at Tom's in St. Martin's Lane, but also at Wat's in Germin Street (probably Jermyn Street, made famous by Thackeray and Dickens in their writings); and "ye clarkie," or secretary, as we might style that officer today, called meetings at the Royal Coffee House in Buckingham Gate. In 1717, "roomies" were rented in Angel Court, Snow Hill, where an office was established and where company meetings were held during the balance of that century.

About the beginning of the next century, the

* The acceptance of life insurance risks was added in 1836.

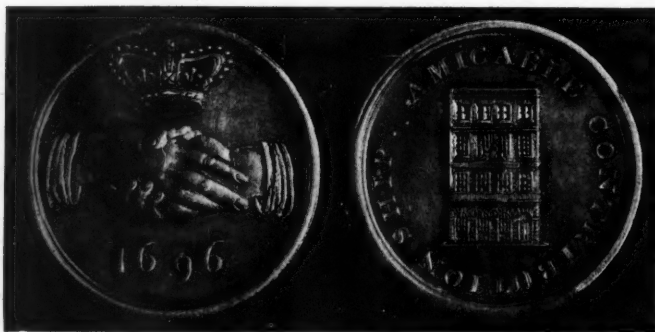


Fig. 1 — COMMEMORATING THE NEW HOME OFFICE BUILDING
Note the separation of the last word on the reverse.



Fig. 2 — BRASS UNIFORM BUTTON

company moved to its own "freehold house at Ludgate Circus"; and the medal here illustrated (Fig. 1) was struck to commemorate that important occasion. And what an event it must have been for that honorable company, whose members and staff had worked "Hand-in-Hand" for a hundred years, thus to have its own home, and not be obliged to hold its meetings in coffeehouses or "rented roomes."

Within two years from its inception, over 224 pounds had been received by the company treasurer, and the directors ordered that "an Iron Chest with three strong locks" be procured, the three keys of which were to be kept by three directors. In that iron chest all the bills and moneys received from the holders of "pollicies" were kept. These over-cautious directors required three of their number to watch over the funds in the hands of the treasurer, thereby carefully safeguarding the policyholder's interest.

This institution was a purely mutual society in its operations. For one hundred and forty years, portions of the profits (if any were earned) were credited to each holder of a "pollicye." If the iron chest yielded money insufficient for paying incurred losses, an assessment was levied. The directors



Fig. 3 — SILVER IDENTIFICATION MEDAL (obverse and reverse)



Fig. 4 — COPPER ARM BADGE (reduced one-third)

were even fined one shilling if they failed to attend the weekly meetings at least once in the course of a month. What think you, Mr. Director of today, of that method — you who receive a gold piece each time you sit in conclave!

By 1836, sufficient profits had been accumulated so that these funds alone were adequate to cover fire losses sustained, and the policyholders were thenceforth exempted

from liability to assessment. The emblem of the clasped hands on this medal, as well as on the company's fire mark,* was to denote mutuality, or friendship, and good faith.

Another interesting fact in connection with this time-honored institution is that, during the first two hundred years of its existence, it had but nine *clarkes* or secretaries; an excellent average of service. One incumbent held his place for forty-six years.

The brass button illustrated in Figure 2 is from the coat, or uniform, of one of the ancient company's *watermen*, or fire brigade, who, with other officials, also carried one of the silver medals (Fig. 3) as further means of identification.

* See ANTIQUES, Vol. IV, p. 277, figure 2, for the fire mark of this, the oldest fire insurance company in the world, continuously in business to the present time.



Fig. 5 — SILVER MEDAL AWARDED TO JOHN KELLY BY THE PHOENIX FIRE INSURANCE COMPANY



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These watermen wore a gay uniform: "blew lined with red, a red edging being put upon ye same"; their coats (*sic*) and caps of leather, and copper badges (*Fig. 4*) to be put on and worn when employed in extinguishing fires. This badge was issued in 1776, and is now in the archives of the company in London.

The Hand-in-Hand not only had its own watermen and many dozen of fire buckets, but, in 1710, bought its own hand pump, or fire engine. For, as late as 1832, the fire brigade of London was a joint private affair of the Metropolitan Offices, and was not taken over by the city authorities as a public department until 1865.

The manner in which the interesting insignia here pictured were acquired is worth noting. One silver medal was purchased in New York City. The other, together with the brass button, was procured in London, from a small shop in a small street, where many another treasure dear to a collector has been secured.

The Phoenix medal (*Fig. 5*) is an interesting piece for any collector as it is the only one ever made. Found in a secondhand shop in Philadelphia, it was presented to the writer by his good wife (also a collector) as an anniversary gift. The obverse inscription, *To John Kelly, Serjeant of the Police Force, at Gibraltar, in Testimony of his Intrepid and Successful Exertions at a Fire 7 Sep: 1839*, and the reverse, *Presented by the Phoenix Fire Insurance Co. of London, 1839*, indicate the object of its making. Note the hall marks of the maker, as is required on silver articles made in Great Britain. The edge is beautifully chased; and the workmanship of the ring emphasizes the great care used in the preparation of this unique gift.

Correspondence with the Phoenix Company's officers shows that the minutes of the Board give little information as to the heroism which brought forth the medal for Sergeant John Kelly. The minutes merely note that a letter from the agent at Gibraltar was read relative to a fire in that town, with notice of John Kelly's actions. Then there is an additional minute, "That a silver medal be presented to John Kelly in testimony of his services on the above occasion."

But the question remains: how did this medal reach America; why did it come into the possession of a secondhand dealer; and why should the descendants of the recipient ever have parted with so honorable an heirloom?

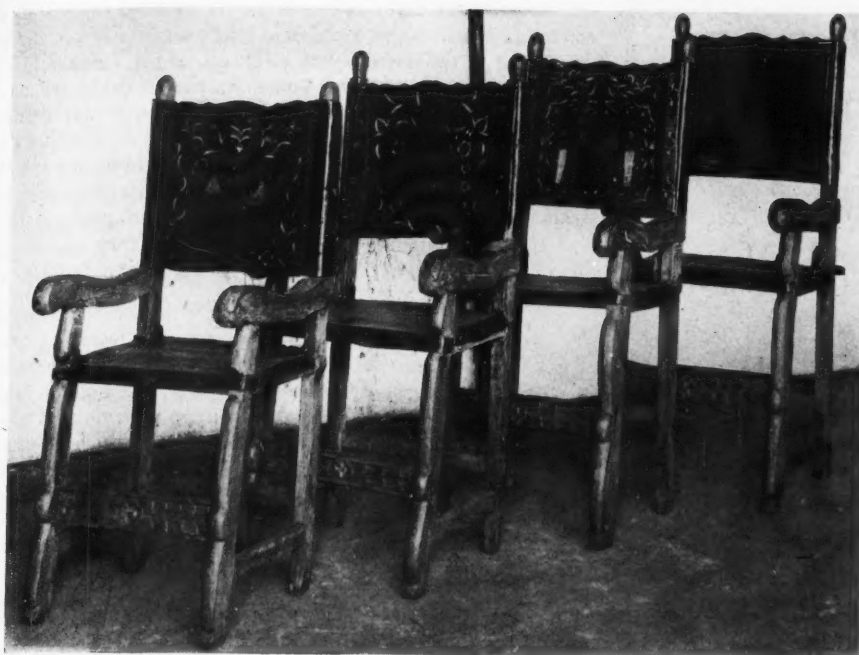
The London Letter

By GUY CADOGAN ROTHERY

TWO questions of international import have been occupying attention in antiquarian circles here. First, there was that of the sale of Russian treasures by the Soviet Government. In Berlin, injunctions in favor of intervening former owners had been granted for stopping sales, or, alternatively, parting with money received from sales, the judgments later being reversed. In London the King's Bench Division of the High Court has decided that the validity of Central and Local Soviet decrees must be recognized, so that Princess Paley (widow of the late Grand Duke Paul of Russia), who claimed the return of her former property—tapestries, pictures, and other art objects bought by individuals in London from agents of the Soviet—was non-suited. This will probably settle the matter and prevent the threat against other purchasers (direct, second, or third hand) of Russian antiques sold in Berlin and Paris.

* * *

The second question is of even wider interest. It revolves round the alleged Roman antique statuary swindle. It does not appear that English collectors are directly affected. Nevertheless, the discussion has called forth a most valuable letter from Professor A. P. Laurie, Principal of the Heriot-Watt College, Edinburgh, who suggests a simple method of detecting art forgeries in marble or limestone. He states that actual experience shows that lime-



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stone undergoes two chemical changes on exposure: sulphur in the air converts the carbonate of lime into sulphate of lime to a considerable depth; second, carbonic acid is absorbed from the air and is present in the outer layers in excess of the amount in the interior or in newly quarried stone. All that is necessary to determine authenticity is to obtain a small amount of dust by inserting tiny drills a few inches into the surface of suspected objects and to analyze this dust. If there is any sulphate or an excess of carbonic acid, the stone is old; if these are present in small quantities, the stone is new. It would be easy, he says, with the assistance of museums, to establish a time-scale for these chemical changes.

* * *

Clear evidence of the spreading desire for collecting is afforded by the present fashion of giving antiques as wedding presents. Some lists make one feel quite envious, so numerous and valuable are the treasures, many of which, however, are made to take on a utilitarian aspect. Thus a royal present to a member of the court circle took the form of an eighteenth-century wooden tea tray, covered with a wonderful specimen of old lace protected by a sheet of glass. Small tea tables also have their tops adorned with rare portrait or historic medals under glass.

* * *

In spite of a steady stream of racing and hunting pictures coming up for auction, prices for all kinds of sporting paintings are being more than maintained. Even so comparatively modern a painter as John Ferneley commands heavy sums. One of his large canvases of the *Belvoir Hunt*, with hounds in full cry, dated 1828, showing many portraits, sold for £3,100, though another by the same painter at the same sale only reached £820. Two other paintings by Ferneley at the sale of Lord Lincolnshire's pictures reached £378 and £399.

Here are a few prices given this month for paintings by the favorite H. Alken: a set of four on fox hunting, £336; a pair of huntsmen and hounds, £66; a pair of Arab horsemen, 5 guineas; four small drawings in a frame, *Racing at Newmarket and Epsom*, £147. The grand field day, however, took place in King Street, St. James's Square, when a string of interesting names and canvases were trotted out. A fine picture of *Newmarket Heath* with horses in training, circa 1730, by John Wootton, was run up to £2,100, whilst his portrait of *Pompey*, winner of the Newton Cup in 1751, fetched £47/5s. A pair by J. N. Sartorius of the *Belvoir Hunt*, dated 1785, brought £3,255; a large canvas of the *Old Surrey Foxhounds*, by William Barraud, £1,155; *Foxhounds in Full Cry*, by D. Wolstenholme, £630; two portraits of horses, by F. Sartorius, 100 guineas and 30 guineas respectively.

This last sale, by the way, was a record for the season, just over £145,745 being realized for 169 lots — an unprecedented event at so early a stage. There were sensational biddings for a portrait of Anne, Lady Townshend, by Sir Joshua Reynolds, and a portrait of a Genoese officer by Vandyck, which in each case rose to £13,125. More excitement came with a fine portrait of Daniello Barbaro by Titian, which was knocked down at 7,200 guineas. This picture was sold at Christie's in 1847 for 38 guineas, and thirty years later changed hands at 80 guineas — both capital investments. Another instance of collector's luck was a view of the Giudecca by F. Guardi, which was run up to 1,950 guineas, though rumor says it was only recently bought by a lady for 8 guineas.

* * *

A small collection of miniatures, fifty all told, by John Smart (1741-1811) and John Smart, Junior, were auctioned in sets, one set of six fetching 140 guineas, and another 155 guineas, but the average worked out at little under £14 each. At another sale about a dozen miniatures realized quite moderate sums. Two dainty portraits by S. Cotes, late eighteenth century, went for 5 and 3½ guineas respectively; while a handsome stone snuffbox with tortoise-shell lid set with a miniature of the Duke of Buckingham, together with a second box of tortoise-shell with minia-

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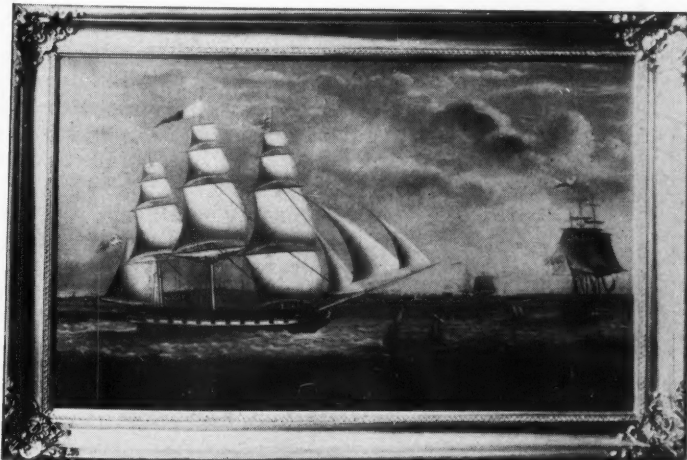
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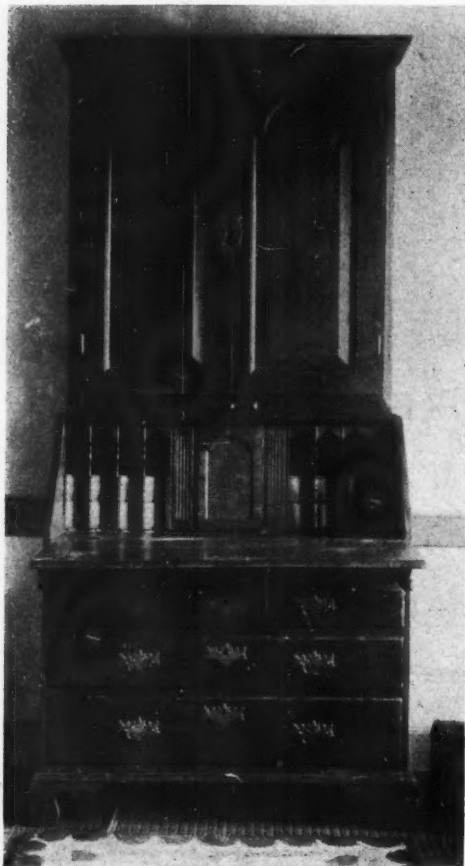
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ture of a gentleman, were knocked down at 7½ guineas. Even a set of five in oils on copper (including one of Mary, Queen of Scots) did not reach £5 apiece. A miniature of an unknown lady by A. Plimer, however, reached £42; three by Horace Hone, 10, 16, and 45 guineas; and one by Richard Cosway, 10 guineas. A full-sized portrait of a gentleman in scarlet by Smart was sold at 500 guineas.

* * *

We soared into a more exalted sphere at a sale of Roman and Egyptian plastic antiquities. A truly delightful, although slightly defective statuette of Aphrodite, 7½ inches high, from Umbria, dated about 460 B.C., found a purchaser at £4,100, while a white stone statuette 14 inches high, from Egypt, with black stone eyes and ivory pupils (c. 2800 B.C.), fell at £920, and another of the same subject, 2½ inches high, with lapis-lazuli eyes, at £370.

* * *

Old English silver from two well-known sources drew crowds to the sales. From the Marquis of Lincolnshire's seat the most important lot was a dinner service of 123 pieces, weighing 3,521 ounces, with hall marks ranging from 1789 to 1814, which changed hands at £4,577. One of the most interesting items, a silver-gilt casket and inkstand, inscribed *Mr. Pitt's inkstand, Wycombe Abbey, 1802*, sold for £495, or at the rate of 135 shillings per ounce. Silver forming part of the Townley-Parker heirlooms showed variations between 3 shillings and 310 shillings per ounce, the former given for old table spoons, the latter for a silver-gilt cup shaped like a fox's mask (dated 1816). Of higher merit, from the collector's point of view, was the series of covered tankards: a Charles II peg tankard with cover and lion thumbpiece, £445 (205 shillings per ounce); two plain James II tankards, 32 shillings and 98 shillings per ounce; a William and Mary large plain peg tankard, £779 (270 shillings per ounce); and another, £539 (275 shillings per ounce). At the same sale, but belonging to another collection, a Charles I beaker, engraved with foliage and strapwork, sold for £101 (or 490 shillings per ounce). On the other hand, excellent mid-eighteenth-century pieces went at about 15 shillings per ounce. Then at one of the well-known Piccadilly auctions an antique silver pepper pot produced 625 shillings per ounce and a bullet-shaped kettle by Paul Lamerie, 325 shillings per ounce.

Lord Lincolnshire's sale included much splendid furniture, mostly French. A Louis XVI commode, stamped *A. Weisweiler*, decorated with landscapes and waterfowls in Japanese lacquer, realized £2,100; a Louis XV writing table by Roger Delacroix, £1,806; and another, £1,344. Competition was nearly as close for the old English furniture: £2,730 was given for a pair of Chippendale mahogany writing desks; £525 for 12 Chippendale chairs of ladder-back pattern; and a like sum for six William III walnut chairs. A Charles II walnut armchair, with cane back, and seat covered with contemporary needlework fetched, however, only £58/16s. At the Townley-Parker sale a Chippendale suite, comprising 2 settees, 8 armchairs, 8 chairs, a card table, and a centre table with pierced latticework gallery, was considered cheap at £1,102.

Among notable items of prints may be mentioned two views of New York by P. Canot, after Captain T. Howdell, from the Lincolnshire Library, 135 guineas; and the *Hudson River Portfolio* (c. 1824), containing twenty colored aquatints (one of New York from Governor's Island) which, in spite of imperfections brought £230.

Shop Talk

By BONDOME

THOSE who attended Mrs. Schernikow's sale of hooked rugs at the Anderson Galleries, on the afternoons of November 20 and 21, must have experienced quite a thrill when suddenly, after a procession of ninety-nine items that fetched from \$15 to \$135

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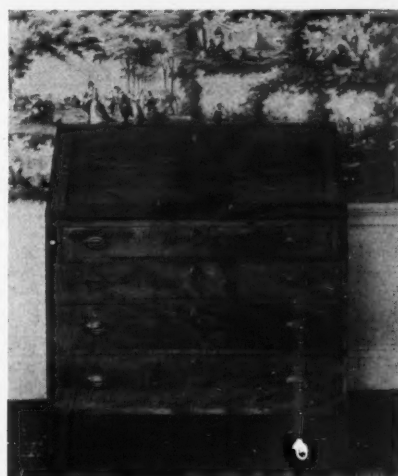
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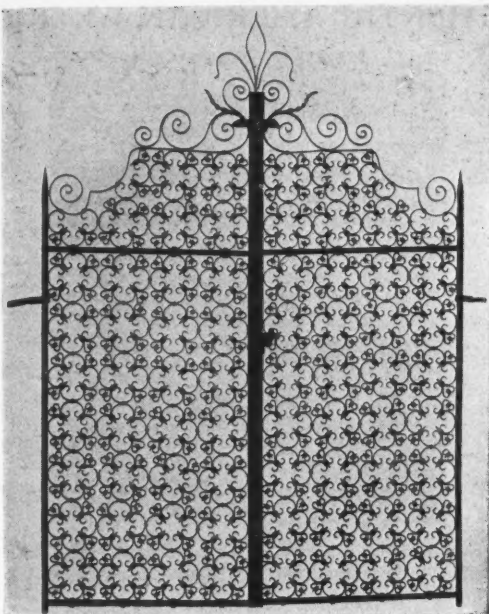


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each, the hundredth rug shot up to \$2,500 before it landed in the hands of a captor. This prize-winner of the collection showed an exceptionally refined and well-wrought floral pattern on an ivory ground. Its outstanding excellence in quality, together with its large size, 11½ by 9 feet, accounts for the commotion which it created. The total realized for the 325 items offered in the sale was \$12,830, or an average of slightly less than \$40 per rug.

* * *

Some interesting revelations as to auction values of semi-modern things are contained in the priced catalogue of a sale of furniture, tapestries, rugs, silver, and the like, from private homes, which was held at the American Art Galleries, October 22 to 27. For example, a bedroom suite consisting of a bedstead, a mirrored dresser, and a dressing table, in Empire style, quite magnificent in crotch mahogany and gilded metal appliques, fetched a total of \$275; an "early" American tea service, by Hall and Hewson of Albany (*post 1825*), comprising teapot, *sucrier*, creamer, and bowl, fell for \$250; an ornate *repoussé* silver tea and coffee service of seven pieces, by Ball, Thomas, and Black of New York (*1840's or 1850's*), for \$650; an eight-foot mahogany bookcase in Chippendale style, frankly a reproduction but apparently the work of a master cabinetmaker, for \$430, perhaps a quarter the cost of making the same thing today.

* * *

Some of the recent sale catalogues issued by the American Art Association deserve high rating as specimens of careful arrangement and fine printing. The most notable of these publications for the present season is that covering the collection of European arms and armor which was dispersed November 23 and 24. Its 107 pages of descriptive text, together with 46 large illustrative plates, make it a reference book well deserving a place in public or private library.

* * *

The high price of the Bloomingdale sale of pictures, held at the American Art Galleries, November 22, was captured by Samuel Waldo's fine portrait of Andrew Jackson, which brought \$29,000. First-rate portraits of America's distinguished early statesmen and military leaders seem destined to enjoy a steady increase in value.

* * *

The items of chief interest in the sale of antique French furniture and objects of art, held at the Anderson Galleries, November 16 and 17, were, perhaps, the pine paneling — *boiserie*, some like to call it — from a French room of the Louis XVI period, which fetched \$3,000; and two sets of French scenic wall paper of the early nineteenth century — one 41 feet long, the other 49 feet — which brought \$1,600 and \$1,800 respectively. At the same galleries, on November 23, another Louis XVI *boiserie*, from the Bloomingdale collection, sold for \$3,100. This latter collection, by the way, abounded in really fine examples of eighteenth-century French furniture, appreciation of which was testified by the prices paid: a Louis XV lacquered armchair, \$1,000; a Louis XVI tulipwood commode, handsomely inlaid, \$800; a Louis XVI settee and six armchairs covered in petit-point, \$6,500; a pair of armchairs, Louis XVI verging on the Directoire, \$550. Four English chairs of the high-backed carved type sold for \$175. They were beechwood painted black. A more elaborate chair of the same period brought \$125, precisely the normal retail price for an inferior new specimen; but at the Rattigan sale, held at the Anderson Galleries, January 2, similar chairs were knocked down at \$60, \$65, and \$85 each.

* * *

Among the interesting highly special sales of the winter was that of the Demidoff collection of French silver gilt by Claude Odier (1763-1849), the great silversmith of the Empire period. Nothing finer in the way of heavy and elaborately wrought silver could well be imagined than the specimens offered at this remarkable sale; but the prices brought were — from the per-ounce standpoint — not high. A magnificent chocolate pot, for example, at \$450 brought only a little over \$5.00 the ounce; a deep dish at

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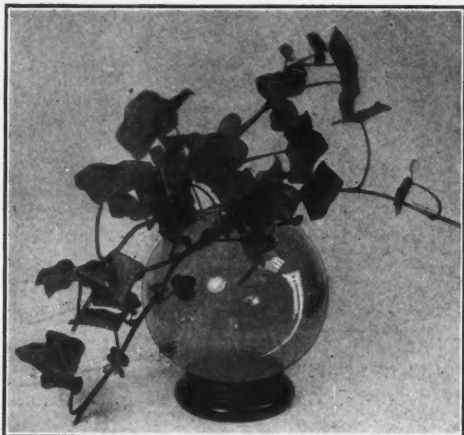
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\$350, less than \$4.00 the ounce; a tripod tureen supported on allegorical figures, and weighing 467 ounces, brought, at \$850, less than \$2.00 per ounce. Two magnificent coolers weighing about 218 ounces brought \$1,050; another pair weighing 308 ounces, \$2,400. The total for the sale, a trifle over \$40,000, was less than the amount reputed to have been paid for it, in 1817-1818, when Count Demidoff was furnishing tableware to a gentle friend, Madame de la Chapelle. Students of silver will find the well-illustrated catalogue of this sale worth procuring.

* * *

By what whirlwind process the apparently sedate and philosophic-minded Karl Freund scoops up such extensive and diversified collections as that offered at the Anderson Galleries, December 13 and 14, is beyond my comprehension; and by what other amazing process buyers make their selections from such a varied display is equally mysterious to me. Furniture, bronzes, terra cottas, marbles, cask spigots, prints, statuary — including even an iron dog — all were discoverable among the recent offerings. A good many were told off at jog-trot prices; but between the \$60 sale of a glass figurine and the \$25 sale of a German majolica Virgin, a lovely faience bather, seventeenth-century French, suddenly jumped the bidding to \$850. Two fine turquoise-blue Ming dogs at \$3,600 followed hard upon the heels of a gray porcelain toad of the same period at \$50. Two fascinating Louis XV terra cotta garden figures, 50 inches high, of a young man and maiden each riding a goat, brought \$7,800; but a very fine hard-stone bust of Rousseau slipped by for only \$200, and one of Canova's marble groups, in which a young man seems to be cautiously deliberating whether or not to kiss the damsel beside him, was appreciated only to the extent of \$125. A contemporary group by Boyer of Zephyr and Psyche examining a butterfly did better at \$900. On the whole, however, pseudo-Classic statuary is at a discount and likely to remain so for some time. Even a cast-iron fountain statue of a young lady in mediæval costume beat Canova by \$5. Three oil paintings of coaching and hunting scenes by Alken brought from \$1,100 to \$1,500 each. They should be worth more. To the modernists I recommend contemplation of a Georgian garden bench of iron, a fine piece of metal design that brought \$360.

* * *

In the field of American furniture, Mr. Sack's King Hooper sale, December 7 and 8, and Morris Berry's sale, November 9 and 10, are the outstanding recent events. The former comprised 240 items, which brought a total of \$96,620; the latter, 239 items, which totaled \$92,567: a tremendous volume of things to be absorbed within the space of a month. Particularly noticeable in both sales were the high prices brought by items formerly in the Helen Temple Cooke collection. From this source Mr. Sack sold, among other things, a set of ten Sheraton mahogany chairs for \$5,100; an extraordinary three-part dining table for \$2,900; while Mr. Berry sold an inlaid mahogany block-front desk at \$1,900. One of the choicest pieces in the Berry sale was a maple bonnet-top highboy with fluted pilasters and broken-arch top. It brought \$1,800. Far less desirable pieces have done as well. One of the notable lots in the King Hooper sale was a Chinese Lowestoft tea and coffee service of 36 pieces decorated with the American eagle. The outfit brought \$1,750.

* * *

Speaking of Chinese Lowestoft, no collector today is likely to purchase important specimens bearing state arms or American ships without recourse to expert advice. Such specimens bring prices high enough to tempt the forger, and, hence, likewise high enough to make caution worth paying for. It is known that some highly doubtful pieces of the kind have been making the rounds, and since they are of genuine old body with very cleverly applied new decorations — probably executed in France — they are dangerous.

Samson's Lowestoft really should deceive nobody; but I have recently seen some very troublesome importations from other makers who have succeeded in obtaining a remarkably close semblance of the curdled surface so often observed in Chinese



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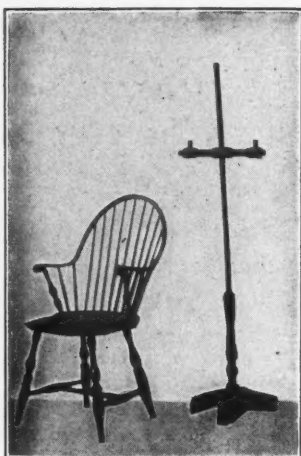
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porcelain, and who, further, have been wise enough to imitate the blue and gold borders and the flower sprays dear to the American collector's heart. Some of this stuff is sufficiently clever to beguile any inexperienced buyer; some of it is not. On the whole, I think that this ware is less translucent than the true Chinese, and the treatment of the bottoms of platters is something of a giveaway.

* * *

Having been asked about the modern American Lowestoft, now being offered frankly for what it is, in dinner and tea services, I have examined some of it with a good deal of care. It is an English product, made exclusively, I understand, for an American firm. The body, while in texture unlike the old Chinese, is excellent in quality, and the glaze is of a satisfactory grayish white. The forms carefully follow those in vogue during the latter part of the eighteenth century. Patterns are mainly restricted to the gold-star border with a centre medallion consisting of eagle, heraldic shield, or cornucopia. One may have one's monogram, or other device, applied within the shield. All in all, I think it would be difficult to discover a modern tableware more dignified than this, or more eminently suitable for use in dining rooms of eighteenth-century implications. My personal preference would be for the heraldic design; but the circumstance that the eagle pattern shows a really handsome bird, instead of a Chinese sparrow, should not diminish its attractiveness in the eyes of those who like good china.

* * *

In this column I am always glad to say a word about forthcoming auctions likely to prove of general interest to collectors and dealers. I am likewise glad to note something about prices realized at sales which have recently occurred. In order to accomplish this, however, I must have the coöperation of those who possess the information. Hence, I invite notice of future events as well as priced catalogues or digests of those which have passed into history.

* * *

A collectors' league has recently been established in New Jersey, with a roll of one hundred and fifty-five members. It was founded to bring into helpful relations the collectors, the museum staffs, the historical societies, and the various women's clubs of the State. The league is now busily engaged in helping the women's clubs to hold local exhibits of antiques and objects of historic interest.

* * *

A lifetime spans years far too few for acquiring all that one might wish to know of the philosophy and technique of the decorative arts of past centuries. But I learn from a recent advertisement that six lessons are sufficient to give complete mastery of every phase of the modern movement. So *ars longa, vita brevis* tumbles into the discard. If modernism is as easy as it seems, by all means let the past go hang.

* * *

I am not a great believer in antiqueing by fad: yet the utilization of old things in themselves of no particular value sometimes gives a pleasant flavor to modern life. Here are some suggestions from a correspondent in the field:

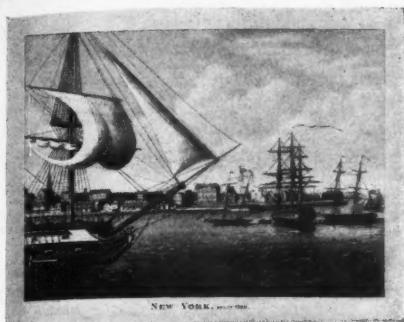
Again the small red and white checked napkins with garland border and fringed edge are found upon tray and tea table.

With the appreciation of pressed glass has returned interest in the old syrup pitchers with pewter top.

Old clear glass jars and jugs suitable for flower holders are in vogue this season. From the Japanese we have learned to appreciate the stem as well as the flower. The tall, thin, old glass cooky and candy jars make it possible for us to enjoy the green branches, while their wide mouths facilitate arrangement of blooms.

Pumpkin pine chests have been retired to the upper hall. These old chests, made to hold clothing and materials, never seemed at home beside the fireplace, for firewood.

Collections of metals, sad irons, powder horns, and hinges are sometimes arranged upon the walls of the summer porch. They must be arranged geometrically and hung with care.



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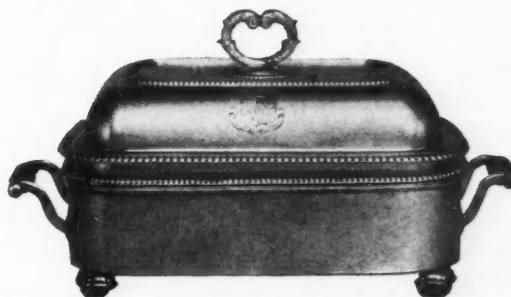
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Left: One of a pair of old Sheffield shaped gadroon edge meat dishes. (Circa 1800.) Length 16 inches, width 12 inches. Price \$187 the two.

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Right: One of a pair of oval old Sheffield waiters with gadroon edges, on four feet. (Circa 1800.) Price \$105 the two.

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Current Books

Any book reviewed or mentioned in **ANTIQUES** may be purchased through this magazine

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HANDBOOK OF MARKS ON POTTERY AND PORCELAIN. By W. Burton, M.A., and R. L. Hobson, B.A. London, Macmillan and Co., Ltd., 1928. xii + 213 pages. Price \$4.00.

THIS is a new and somewhat enlarged edition of a work which **ANTIQUES** has steadily been recommending for some years past. It is the most complete, most compact, and most reliable guide to the identification of pottery and porcelain with which we are acquainted. Its present reappearance after having long been out of print should bring joy to many a collector.

METROPOLITAN MUSEUM STUDIES. Volume I, Part I. New York, The Metropolitan Museum, 1928. 113 pages; 96 illustrations. Price \$4.00 (for complete volume, in two parts, \$7.00).

THE proper study of a museum staff is no doubt the museum under its supervision. Such evidently is the philosophy of the directors of the Metropolitan Museum of Art, and to it they have borne witness in this new series of *Studies*, of which the first number lies before us. It is a handsome volume, exceptionally well designed and well printed, and offering a comfortably large page for purposes of ample illustration. This first number contains several articles likely to prove of considerable interest to readers of **ANTIQUES**: Joseph Breck's discussion of early East Indian printed cottons; Bashford Dean's careful consideration of American polearms, whose use in this country is hardly even imagined by most persons of the present generation; Preston Remington's careful analysis of the work of that great cabinetmaker of the Louis XVI period, Jean-Henri Riesener; and, perhaps above all, Charles O. Cornelius' study of the Townsend family of Newport, particularly John Townsend, to whom, it would appear, should be assigned much of the glory which has been concentrated upon his relative John Goddard. Gisela M. A. Richter shows the superiority of scholarship over surmise by pretty conclusively proving that the ancient Greeks painted their marble statues — hair, eyes, flesh, and garments — and that it is time and the elements which must be credited with the removal of these decorative overlays.

Other articles more remotely associated with the interest of the average collector help to round out a volume which augurs well for the future of an ambitious and generous enterprise on the part of the Metropolitan Museum.

AMERICAN FURNITURE AND DECORATION, COLONIAL AND FEDERAL. By Edward Stratton Holloway. Philadelphia and London, J. B. Lippincott Company, 1928. 191 pages; 200 illustrations. Price \$5.00.

OF the multiplication of books on early American furniture there is no end; and yet the subject is still very far from exhausted. Whosoever doubts the validity of the latter part of this statement has but to examine Mr. Holloway's recent work. Inevitably, of course, it follows the traditional route: to that extent it is at one with its predecessors. Its points of

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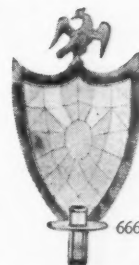
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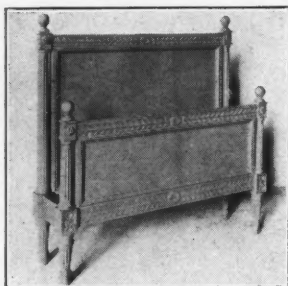
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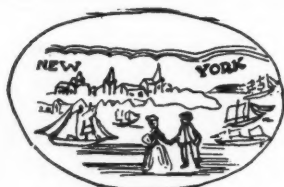
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divergence from them are discernible in the landmarks which it emphasizes along the way and in the manner of the emphasis.

Mr. Holloway is one of those rare students of American furniture who, not satisfied merely to accept the manifestations of native genius as they stand, insists upon probing into their reason for being, as it may be discovered either in general contemporary modes of life or in the attenuated influence of foreign fashions. Hence his book goes very much deeper than most of its kind into the question of the sources of American design. Whether or not the reader agrees with all the conclusions reached, he can but admire the author's courage and assiduity in gathering and arranging so much fresh and individually handled information.

Another admirable quality of the book lies in the selection of its illustrations. Hitherto the emphasis of studies of American furniture has been placed upon New England types and New England examples. Mr. Holloway does sufficient justice to the Puritan mode; but he offers a larger number of pictures drawn from Pennsylvania sources than are usually encountered. Whatever the provenance of the specimens displayed, the selection, in every instance, is clearly based upon appropriateness to the author's thesis. What is true of the pictures of furniture is equally true of the reproductions of eighteenth-century American interiors, which are exceptionally illuminating.

It is to be observed, further, that the author has kept in touch with the latest discoveries concerning specific cabinetmakers and their work, and has thus not only avoided the repetition of traditional errors but has given his readers the benefit of much that is affirmatively new. He has not always been generous in acknowledging the prime sources of his information, and has completely ignored Clarence W. Brazer's exhaustive and scholarly contribution to our knowledge of Gostelowe. Omissions of this kind, however, though unfortunate, do not seriously impair the general reader value of a book which, despite some unnecessary discursiveness, well deserves the serious consideration of neophyte and veteran collector alike.

SOME EARLY BRICKMAKERS OF PHILADELPHIA. By Harrold E. Gillingham. Reprint from *The Pennsylvania Magazine of History and Biography*, 1929. 26 pages; 9 illustrations. Brochure.

IN this reprint from *The Pennsylvania Magazine of History and Biography*, an indefatigable student in many fields of old-time American industry does much to shatter the pet tradition that material for the early brick houses in America was brought hither from England or the Continent. There were brickmakers at work in Pennsylvania as early as 1685, and, a full half century before that, other English colonies were producing brick in quantity. Mr. Gillingham's study is, however, devoted to the names and achievements of the brick manufacturers whose activities helped to make Philadelphia the substantial and well-built town which it became during the eighteenth century.

BRASSES. By J. S. M. Ward, B.A., F. R. Hist. S. New York, G. P. Putnam's Sons, 1912. 159 pages, illustrated. Price \$1.00.

IN this little book the author confines himself to a detailed account of the monumental brasses in England from the reign of Edward the Confessor. As a handy work of reference on the subject it is very complete for it gives a list of all in the kingdom, with a bibliography for those who wish to carry their researches further.

THE UTAH EXPEDITION, 1857-1858. Letters of Captain Jesse A. Gove, 10th Inf., U. S. A., of Concord, N. H., to Mrs. Gove, and special correspondence of the New York Herald. Volume 12 of the New Hampshire Historical Society Collections. Edited by Otis G. Hammond. Concord, N. H., New Hampshire Historical Society, 1928. 442 pages; 10 illustrations. Price \$7.00.

LITTLE is known by the present generation of the threatened secession of Utah, which preceded the Civil War by a matter of perhaps four years. To the Utah territory — the would-be "State of Deseret" — President Fillmore had assigned Brigham Young as Governor. The attempt of President Buchanan to displace this doughty head of Mormon church and state led to an insurgent movement known as the Mormon Rebellion. The affair proved of sufficient magnitude to justify a military expedition of which Captain Jesse A. Gove of Concord, New Hampshire, was a member. Captain Gove was a prolific letter-writer, and found time during interim moments in his soldierly duties to send descriptive communications not only to his wife but to the *New York Herald*.

Mr. Hammond's book gives, in compact form, all that is essential in this voluminous mass of correspondence, which not only throws much light on conditions existing in Utah during the period 1857-1858, but upon the army life and army methods of the time. Furthermore, as the letters continue through September, 1861, we find in them not a little commentary on the events foreshadowing the outbreak of the great conflict with the South.

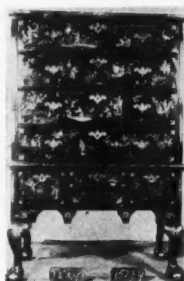
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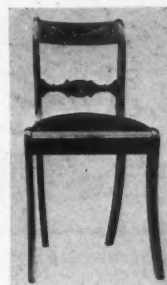
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CONTRACT BRIDGE STANDARDS. By Wilbur C. Whitehead. New York, Frederick A. Stokes Company, 1929. xv + 176 pages. Price \$1.50.

WE humbly acknowledge receipt of the above learned work, even though we realize that its sending to us must be attributed to error. We note, however, chapters devoted to such topics as Bidding Valuation, Original Bids of Two-Suited Hands, Forcing Bids, and Defensive Bids, which lead us to surmise that close perusal should enable us, and collectors in general, to make a better showing at auctions of antiques than has hitherto been our fortune. There is also something about goulashes which wakens memories of a restaurant in the Austrian Tyrol where we once sought sustenance. Any book which can thus summon the vision of past pleasures across the horizon of a bleak present is to be recommended.

THE WETHERFIELD COLLECTION OF ENGLISH CLOCKS. With an introduction and commentary text by Arthur S. Vernay. New York, Arthur S. Vernay, Inc., 1928. Privately printed. 63 pages; 101 illustrations.

THE collection of clocks assembled by the late David Wetherfield of Black Heath, England, was forty years in the making. When completed, it was probably the finest in existence. Quite recently, following the death of Mr. Wetherfield, this collection was broken up and passed into the hands of a few of the more important dealers. Arthur S. Vernay of New York and London, who obtained half of the clocks thus disposed of, has now issued a very carefully prepared catalogue illustrating and describing the specimens in his possession. In addition to pictures and descriptive material, he has supplied some critical and historical notes of no small value, together with essential biographical data concerning the makers represented.

Whether or not one is able to examine the clocks themselves, now on exhibition at the Vernay Galleries at 19 East 54th Street, New York City, one should endeavor to secure a copy of this handsome and scholarly catalogue, whose value as a work of reference will remain long after the final dispersion of the remarkable collection which it records.

OLD PEWTER LITERATURE, with special reference to the work of Alfred Löfgren of Stockholm.

UNTIL quite recently, the world of pewter lovers has rested content in the belief that the last word concerning old pewter had been said, by such pioneer writers as Germain Bapst, Demiani, Massé, and others. One takes no account of those many chatty *causeries* designed to guide and entertain amateurs but usually proving very misleading.

Within the last few years, however, there have arisen, first in one country and then in another, men who have taken a wider view of the horizon and who are doing work which is destined to supplant much of what has been written, and very largely to extend and amplify the remainder. Thus, in Germany we have Professor Erwin Hintze, Otto Lauffer, and Karl Berling; in Switzerland, Ernest Naef; in England, Howard H. Cotterell; in France, Adolphe Riff; in Austria, Friedrich Tischer and Alfred Walcher von Moltheim; in America, the late J. B. Kerfoot, Louis G. Myers, and Charles A. Calder; in Denmark, Jorgen Olrik; in Norway, Fredrik B. Wallem, Johan Bogh, and Joh. E. Brodahl; in Holland, A. J. G. Verster and H. C. Gallois; in Russia and Finland, Professor Joh. Gahlnbäck; in Sweden and Finland, Alfred Löfgren.

But we would here refer especially to the brilliant work of Alfred Löfgren of Stockholm, whose published works, *Finländska Tennngjutare Och Deras Stämpling För 1809* and *Det Svenska Tennngjutarebanverket Historia*, Vol. I (Stockholm Pewterers up to 1720, organization, technical and social), rank amongst the finest work which has been done for pewter. Of his study of the pewterers of Stockholm, the first volume of which has now appeared, one cannot speak in terms of too high praise. It is a really remarkable work, throwing most interesting sidelights on popular life in Sweden, to which hitherto all too little attention has been paid.

The author gives illuminating information on Swedish trades in general and that of the pewterer in particular—so that his book is already recognized as the best yet published on the Swedish guilds and guild life. The Swedish press has already referred to it as "taking one of the first places in Swedish literature," and "a new chapter of Swedish history, of which Mr. Löfgren is an exceptionally gifted recorder, whilst being a scholar of the first order."

Volume I treats of the subject from many different points of view. Thus, the author's discussions of the composition of the various alloys and of "touches" in their relation to those of neighboring countries are masterly and convincing. Some three hundred Swedish touches are illustrated by a special process invented by the author, which, dispensing with the use of photography, gives absolutely reliable full-size facsimiles. There are also twelve plates in collotype, displaying various objects, old prints, documents, and a "touchplate" appertaining to guilds and guild

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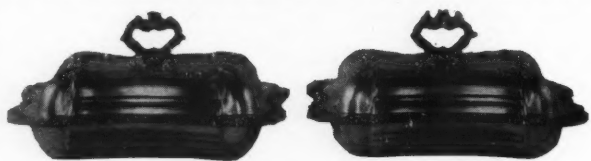
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life, together with a few illustrations of old pewter; though the great bulk of these, we understand, is reserved for the second volume.

Mr. Löfgren's volume of *Finnish Pewterers*, though less ambitious in scope, is written in the same able manner. It reviews the guild customs and rules with their parallels in other countries. We are once more reminded of the international tendency of the old guild life with its common striving toward perfection in no way comparable with modern cut-throat competition.

NOTE.—That Mr. Löfgren is supplying most valuable material for the Swedish section of *European Continental Pewter* which is now running in the pages of *ANTIQUES*, will be welcome news to readers of the magazine. It is hoped that these brief notes on Mr. Löfgren's work may bring it more prominently to the notice of English-speaking peoples. Few modern scholars have made so valuable a contribution to the literature of early craftsmanship. — Ed.

RECEIVED FOR REVIEW

CERAMICS

HANDBOOK OF MARKS ON POTTERY AND PORCELAIN. By W. Burton, M.A., and R. L. Hobson, B.A. London, Macmillan and Co., Ltd., 1928. Price \$4.00.

FINE ARTS

OLD WORLD MASTERS IN NEW WORLD COLLECTIONS. By Esther Singleton. New York, The Macmillan Company, 1929. Price \$10.00.

FURNITURE

AMERICAN FURNITURE AND DECORATION, COLONIAL AND FEDERAL. By Edward Stratton Holloway. Philadelphia and London, J. B. Lippincott Company, 1928. Price \$5.00.

THE COLLECTOR'S GUIDE TO FURNITURE DESIGN. English and American, from the Gothic to the Nineteenth Century. By Edward Wenham. New York, Collectors Press, Inc., 1928. Price \$12.00.

THE WETHERFIELD COLLECTION OF ENGLISH CLOCKS. With an introduction and commentary text by Arthur S. Vernay. New York, Arthur S. Vernay, Inc., 1928. Privately printed.

METALS

THE SILVERSMITHS OF LITTLE REST. By William Davis Miller. Privately printed in Rhode Island, 1928. Price \$15.00.

MISCELLANEOUS

CONTRACT BRIDGE STANDARDS. By Wilbur C. Whitehead. New York, Frederick A. Stokes Company, 1929. Price \$1.50.

HYMNS IN THE CHINOOK JARGON LANGUAGE. Compiled by Rev. M. Ellis. Portland, Oregon, David Steel, Successor to Himes the Printer, 1889.

METROPOLITAN MUSEUM STUDIES. Volume I, Part 1. New York, The Metropolitan Museum, 1928. Price \$4.00.

PEEPS AT ARTS AND CRAFTS. By Gertrude M. Hector. London, A. & C. Black, Ltd., 1928. Price \$1.00.

SOME EARLY BRICKMAKERS OF PHILADELPHIA. By Harrold E. Gillingham. Reprint from The Pennsylvania Magazine of History and Biography, 1929. Brochure.

Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

440. A. C. M., Massachusetts, has queried us as to the difference between a *toddy* plate and a *cup* plate.

One writer on American glassware uses as a basis of differentiation the outside diameter. Our correspondent feels that consideration should likewise be accorded the *centre* diameter. He says that some of the older cups were small on the bottom, say, about one and one half inches in diameter, and that in time this measurement grew to at least two or two and one eighth inches. Obviously the cup plates must have been large enough to fit the enlarged cups.

We should be glad to receive from our readers any opinions which they may hold upon this interesting subject.

441. Several queries have been received regarding the identification of the following Windsor chair makers, whose names appear upon their products:

- I. Sproson
- J. H. Hunt
- I. Always

Can any reader offer assistance here?

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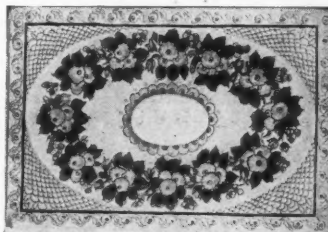
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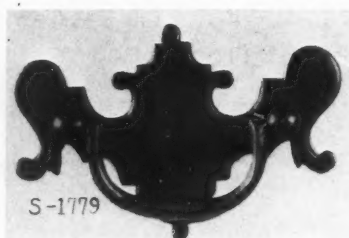
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442. F. J. M., *New Jersey*, sends the accompanying photograph of a cast-iron clock, probably of the cast-iron period of the 1840's or thereabouts. His amusing description of this specimen covers the situation without need for further comment. Here it is:



Antiquers are no doubt more or less familiar with the cast-iron mantel clock. It appears, from time to time, in a black painted or lacquered iron frame, sometimes decorated with painted flowers and pieces of mother-of-pearl inset in the frame, but a cast-iron wall clock like the one illustrated, is, in so far as we know, an entirely new experience.

This clock, measuring 38 inches in length, with eight-day brass works, is highly ornamental in design. Its skeleton is a wooden case, and the top piece, door, and bottom ornaments are made up of three separate castings, which are fastened to the case with screws, giving the whole affair a very gorgeous "here I am" look.

Neither these castings nor any other part of the clock carry marks of identification, and it seems odd that the maker should have been so modest about his masterpiece.

The design of scrolls, oak leaves, and acorns is quite pleasing, and the pattern skillfully made. From what can be seen, it was originally decorated in light blue, with some red and black colors in between; but, some time ago, it went through the banana gilt ordeal, and, though it cannot be considered to have attained the dignity of an antique, its Victorian grandeur no doubt awed our grandmothers, and supplied another bright spot in the red plush period.

443. E. W. P., *Massachusetts*, sends the picture of a somewhat puzzling hanging corner-cupboard of pine, painted in blue with whitish reserves, in which appear flower sprays, about a central medallion displaying a large vase of flowers. The workmanship of the cupboard is rather summary. The decoration, on the other hand, while not of the highest order of merit, is evidently the work of a practiced hand. The cupboard hails from Connecticut, where it belonged to an old and long-established family. What was its original source?



We hesitate to express an opinion. The cabinet-work of this cupboard is hardly good enough to qualify as either English or American; yet the painted decoration, which is underlaid with a thin coat of gesso, displays no small proficiency. This combination of superior and inferior qualities suggests — though it by no means proves — a European-Continental origin for the piece. In the matter of date, we should assign it to the last quarter of the eighteenth century. The citation of similar but better identified examples will be very welcome.

444. R. J. C., *New York*, has a grandfather clock upon the works of which appears the inscription, *E. Owen Birm.*

This clockmaker evidently carried on his profession in the city of Birmingham, England. He is, however, not to be found in Britten.

Can any reader assist here?

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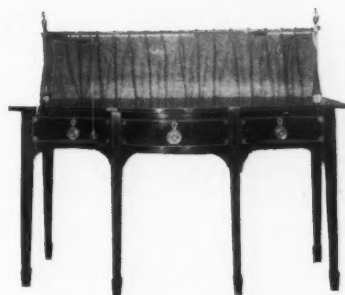
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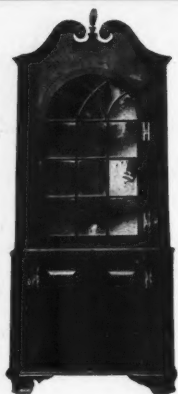
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445. G. F. C., *New York*, seeks to know the period of the walnut desk here reproduced.

In general form, the piece would appear to date anterior to the Revolution — say about 1760. But, if we apply the principle of dating furniture by its latest features, then the use of inlay on the drawers and on the chamfered corners, and the absence of a base molding would compel us to assign the specimen to a period between 1790 and 1800.

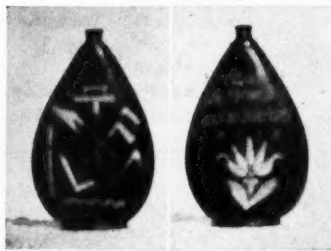


It is, however, barely possible that this inlay work was applied long subsequent to the making of the desk, and that handles matching the major keyhole escutcheons have been replaced by the present ones.

The original bracket feet — probably of splayed form — have been abandoned for an entirely different type, which may have been put on new or may have been taken from a piece much older than the desk. Of this it is impossible to judge on the basis of a photograph.

As the desk stands today, it has comparatively little value, owing to the damage which alterations have wrought. Restoration to its original state would probably prove worthwhile.

446. W. B. S., *Kentucky*, sends photographs of a very curious flask of black, almost opaque, glass, bearing on one side a white enameled design



consisting of various woodwork-
ing tools; on the other, a tuliplike
flower, the date 1735, and an
inscription in a curious form of
German which we hesitate to
transcribe, though it may be
translated as: *Long live the hon-
orable bandiwork of the wood-
workers.*

Since our correspondent in-
forms us that the family from
which this flask was obtained
were woodcarvers, or cabinet-
makers, the evidence of the piece itself is substantiated. It is probably of
South German or Tyrolese origin and intended as a kind of guild souvenir.
Whether or not it falls into the same general category as those early
American flasks whose contents were rendered more desirable by virtue of
the enticing design of the container we should hesitate to say.

447. R. S. S., *New York*, enquires as to a method of painting on glass
for mirrors, clocks, and so forth.

A small volume in our library, bearing the title *A Select Collection of
Valuable and Curious Arts, and Interesting Experiments*, published by
Rufus Porter of Concord, New Hampshire, in 1826, offers the following
upon the subject of the art of painting on glass:

If the common cakes of water-colors are to be used in this work, they should be
mixed with water in which a little muriate of soda has been dissolved. Other

ROBERTA C. NICHOLSON

Andirons, brass, \$25, fireplace set, iron, complete, \$10; beds, all types and woods, \$15 to \$900; chairs, sets of six, \$50 to \$800, Sleepy Hollow, carved, \$100, conventional, \$75; corner cupboards, \$50 to \$200, Dutch type, \$75 to \$125; chests of drawers, \$50 to \$100; writing-arm Windsor chair, \$100; tables, all types in all woods, one Sheraton in mahogany and cherry with reeded legs, \$65; desks, all types and woods; pedestal stand, maple and pine, 2 drawers, \$45, in walnut, 2 drawers, \$30; an interesting old West Virginia flax hackle, \$5; one-drawer stand, maple and cherry, \$35.

My stock being very complete, I ask for your inquiries

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CURLY MAPLE TIP TABLE, TOP VERY CURLY, ONE BOARD, 29 INCHES IN DIAMETER

CHEST-ON-FRAME, PINE, IN ORIGINAL CONDITION

THREE-SECTION MANTEL MIRROR

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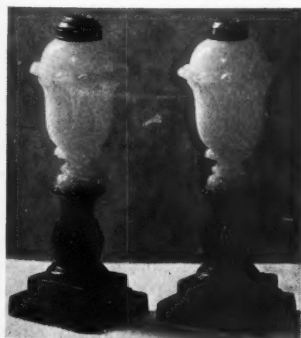
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Large maple stretcher-base table with pine top; maple slope-top desk, very desirable; mahogany inlaid shaving stand; mahogany inlaid chest of drawers with French feet; inlaid Hepplewhite card table, half-round top; two cherry low-post beds, twin size, good ones; small walnut slope-top desk, nice interior; several good chests of drawers in maple, with bracket-type feet; tall slim-post bed in maple; walnut highboy; walnut blanket chest, also several in pine of different sizes; maple highboy; maple lowboy; Windsor chairs, etc.

Write for photographs and low prices will be quoted

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Illustrated is a pair of fine opaque blue and white Sandwich glass fluid lamps. Price \$100.

Also in stock several good Pennsylvania German valentines.

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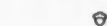
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*Located five blocks from the Delaware River Bridge
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Here you will find, always, some rare pieces of early American furniture, glass, china, and paintings. I also have ten rooms full of Empire and Victorian furniture.

It will pay all dealers to call on me as I sell at wholesale only. My prices are the lowest because my overhead is low. Try me once and you will come again.

If you cannot call, have your name put on my mailing list for circulars which I send out on the first and fifteenth of each month.

Located now at

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LITTLE Sheraton desk with inlay bands and shell inlay on front, 3 drawers, size 24 inches wide, 36 inches high, old brasses, \$250; small size Empire sofa, 5 feet 4 inches long; Sheraton bookcase, size 46 inches high, 34½ inches wide, \$100; drop-leaf maple table, one drawer, old Sandwich glass knob, size 30¾ inches long with leaves up, 19½ inches deep, \$40; cherry day bed, roll ends, all original, \$50; mahogany tip-top table, snake feet, \$85; Sheffield silver tea set, \$150; mahogany tip-top tables, chairs.

RUTH KNOX

529 Third Street, near Main NIAGARA FALLS, N. Y.

Telephone 2966

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paints may be ground in shellac varnish; or in linseed oil, but this will not dry so quick. The most proper colors for this work, on account of their transparency, are india ink, or lamp black, burnt umber, burnt terra-de-sienna, lake and gamboge or chrome yellow. These must be laid on very thin, that they may be the more transparent. Set up the glass on its edge, against a window, or place a lamp on the opposite side that the light may shine through, and with a fine hair pencil, draw the outlines of your design on the glass with black; afterward shade and paint it with the above mentioned colors, observing to paint that part of the work first, which in other painting would be done last. The shading may be performed by laying on two or more coats of the color, where you want it darker. If transparency is not required, a greater variety of colors may be used, and laid on in full heavy coats. Any writing or lettering in this work, must be written from right to left, contrary to the usual order. In some pieces, the body of some of the principal objects, may be left blank, so that by placing pieces of silk or paper, of different colors, on the opposite side of the glass the picture will also appear in different colors, and may be changed from one color to another at pleasure.

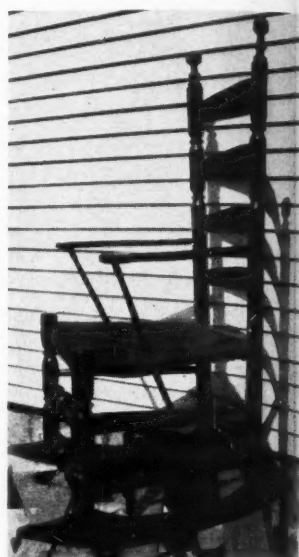
448. J. D. S. S., *Massachusetts*, the possessor of a piece of silverware, seeks to identify its maker. The item is marked *VENT*, the four letters being enclosed in an oblong panel. There are no accompanying hall marks.

Our books on marks do not yield any information on the subject. Has any reader a clue to this touch?

449. Ever since Esther Stevens Fraser, in her article in *ANTIQUES* for February, 1928,* discussed the age and origin of the rocking-chair, that

subject has occupied a good deal of attention not only among our own correspondents, but in the press at large. In view of the readiness with which opinions have been expressed, it seems strange that no one has yet thought to refer to Luke Vincent Lockwood's *Colonial Furniture in America*, where, in Figure 422 of Volume II, will be found a picture of the oldest type of turned slat-back American armchair, dating from the latter half of the 1600's, which was indubitably constructed as a rocker at the time of its making. Mr. Lockwood shows other rocking-chairs of the 1725-1750 period. In this latter category, or in one slightly earlier, must be placed the slat-back rocker here reproduced, belonging to C. Fallberg of Joliet, Illinois.

* Mr. Fallberg points out certain features of the piece which seem to



confirm his contention that the rockers were an original equipment. In the first place, the two finely turned stretchers are more closely set than is usual in a straight chair. Again, the seat now rests at a normal distance from the floor. If, however, the rockers were removed, and the maximum possible addition (approximately 2½ inches) were made to the length of the legs, the seat would be but 12½ inches from the floor — "much too low for a chair," as Mr. Fallberg observes. It is further to be noted that the lower ends of *all four legs* are tapered to offer as graceful a joining as possible between them and the rockers. They still show the marks of the lathe which shaped them. No such careful treatment would have been accorded to the members of a straight chair in the process of

undergoing home surgery preparatory to transformation into the rocking type.

Mr. Fallberg's chair is, apparently, by no means unique, though it is an exceptionally fine example of its period. It offers, however, a supporting link in the chain of evidence that proves not only the antiquity of the rocking-chair in America, but the frequency of its early use.

* See *ANTIQUES*, Vol. XIII, p. 115.

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$1.50. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the fifteenth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Massachusetts.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

ENGRAVINGS, PRINTS, LITHOGRAPHS, maps, plans, documents, or similar articles pertaining to old New Orleans. Send description and prices to LIEUTAUD, 221 Royal Street, New Orleans, Louisiana.

TO MATCH EXISTING SET BRUSSELS tapestry, 26 x 33 feet, representing return of Scipio Africanus from Carthage in chariot with elephants, horses, male and female figures. Such tapestry is known but present whereabouts uncertain. Sale offer or information requested. No. 95.

PRINTS AND LITHOGRAPHS BY CURRIER & Ives, N. Currier, Sarony & Major, Bufford, and others. Engravings by A. Doolittle. The highest prices paid. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

I WILL BUY OLD PAMPHLETS, BROAD-sides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

PARTNER WANTED. I WANT A YOUNG woman with brains, personality and capital. Prefer one who knows books, silver, pewter, paintings, etc., one who would love to go out and hunt these fascinating treasures with me. ABRAHAM GREENBERG, BEL AIR ANTIQUE SHOP, Bel Air, Maryland.

STONEWARE OR POTTERY, MARKED CRO-lius, New York. Send full description with sketch and exact marking. Give price packed for shipment. No. 97.

WANTED IMMEDIATELY, FIFTY VICTO-rian armchairs; one hundred fiddle-back chairs; six whale oil lamps, glass or metal; three melodeons in playing condition. FILM THEATRE SUPPLY Co., 179 N. St. Albans Street, St. Paul, Minnesota.

ROGERS GROUPS, SEND EXACT TITLE ON base, name John Rogers must show, damaged groups accepted if restorable. CARL O. HIERHOLZER, 224 Seeley Street, Brooklyn, New York.

ENGRAVINGS WANTED, BY A. DOOLITTLE, P. Pelham, pictures of New York and other American cities. Pictures of G. Washington, A. Hamilton, T. Jefferson. Paintings of American clipper ships. Paintings by A. F. Tait, W. Ranney, and G. H. Durrie. C. K. JOHNSON, 352 West Putnam Avenue, Greenwich, Connecticut.

PIE-CRUST TABLE; BONNET-TOP HIGH-boy; butterfly table; hanging corner cupboard; Connecticut prints and books. WHITLOCK'S BOOK STORE, Inc., New Haven, Connecticut.

CURRIER AND CURRIER & IVES PRINTS: railroad views, clipper ships, winter scenes; also colored historical and blown flasks of the following series: railroad, eagle, Masonic, and log cabin bottles. Box 606, Schenectady, New York.

CURRIER PRINTS OF PRESIDENTS; ALSO wax portraits of American celebrities. Miss M. S. WATKINS, 808 Fidelity Building, Baltimore, Maryland.

OLD COLORED GLASS LAMPS, PAPER weights, and inkwells. Must be reasonable. Please state condition and price. L. SLEEPER BLOUNT, Box 145, Big Bayou, St. Petersburg, Florida.

BENNINGTON MARKED PITCHERS AND syrup jugs in white and blue and white parian; also blue and white vases, eight inches and over, match boxes and Bennington cow creamer and dog. Give description, condition, and lowest asked price in first letter. Immediate reply. DR. C. W. GREEN, 62 West 10th Street, New York City.

FOR SALE

NOTE THESE DIRECTIONS: LOOK FOR the Round Sign, Boston Post Road, exactly two miles east of Westport (Connecticut) Post Office. THE RED SHOP ON THE HILL, Wakefield Antiques.

MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES—Every article marked in plain figures—sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

SPECIAL BARGAINS ON A FEW HOOKED rugs that need slight repairs. No. 98.

NETTED CANOPIES FOR FIELD AND FOUR-post beds; knotted bedspreads; old designs; dozen antique Bristol blue fingerbowls; Lowestoft. FOLK INDUSTRIES, Greenwich, Connecticut.

OLD MONEY: \$2 TO \$500 EACH PAID FOR hundreds of old coins. We buy and sell. Send ten cents for Illustrated Coin Value Book, 4 by 6. We pay cash. You may have valuable coins. Get posted. CLARKE'S COIN EXCHANGE, Desk 57, Le Roy, New York.

ITEM 1: WESTPORT, CONNECTICUT. AN especially fine collection of old quilted French prints; some petticoats for upholstery; some finished bed quilts for single and double beds. One rare early American woven coverlet in black, rose, and white. Other fabrics for bed and table. MARION BOOTH TRASK, 18 Compo Road, just off the Boston Post Road.

ITEM 2: WESTPORT, CONNECTICUT. DRA-peries, lamps, and shades that are out-of-the-ordinary. Assistance in any decorating problem, or in the search for a needed piece of furniture, old or new. MARION BOOTH TRASK, 18 Compo Road, just off the Boston Post Road. Foreign antiques, furniture, accessories.

COLONIAL DOOR H-L AND STRAP HINGES, heart and tulip latches, originals, hand wrought; also cranes and fire irons. Why use poor reproductions? H. ROSSITER SNYDER, Guilford, Connecticut.

BEAUTIFUL NAVAJO INDIAN RUGS; IN-dian basketry, all tribes; pottery; beadwork and handbeaten silver jewelry; Indian collections. J. G. WORTH, 9 East 59th Street, New York City.

SIX CURLY MAPLE CHAIRS, FIDDLE backs, decided Phyfe influence; hound-handle pitcher, perfect; coverlets; flasks; jewelry. Free lists. MABEL PERRY SMITH, Upper Chenango Street, R. F. D. 4, Binghamton, New York.

CHIPPENDALE-STYLE DAY BED, BALL and claw feet, \$850; solid cherry inlaid slant-top desk, \$175; very high curly maple chest, nine drawers, \$185; 100 old lamps. H. M. DRENNAN, St. Albans, Vermont.

ANTIQUES MAGAZINE, VOLUMES I—VII, bound; volume VIII, unbound. *Antiquarian* September, 1923, to May, 1925, unbound. *Old China*, volume I numbers 1, 2, 4, 5, 6, 8, 11, 12; volume II complete; volume III numbers 1 to 11. What offers? No. 92.

SEND FOR LISTS OF ANTIQUES SPECIALLY priced. Early American and Victorian furniture, glass, and general line. MARTHA JANE'S, Marcellus, New York.

BEAD BAG, OLD, \$18; CHILD'S WALNUT tall-post spool bed, good original condition, \$45; mahogany pier table, inlaid top, \$65; fine large mahogany ottoman, X-type supports, \$65; pewter communion token, dated 1807, another, dated 1824, used at Hebron, New York, \$2 each; pair rose-carved mahogany fiddle-back chairs, perfect, refinished, \$30. H. V. BUTTON, Waterford, New York.

INLAID HEPPLEWHITE CARD TABLE; Chippendale mirrors; hanging corner cupboard; large button-foot table; astral lamp; candle mold with pottery tubes. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

500-GRAVURE-GOUPIL FROM MASTER-pieces of French art, 50 cents each; four colored fashion prints, dated 1817, \$3 each; five 17½ by 14 engravings, 1787, \$5 each. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

ANTIQUES MAGAZINE, VOLUMES I through XIII, bound in red cloth with black lettering; also volume XIV, unbound. Best offer. No. 93.

ESTABLISHED ANTIQUE BUSINESS, MAIN highway, tourist center, Eastern Pennsylvania, good country for stock. Reason for selling personal, not business. No. 94.

PINE HIGHDADDY, ALL ORIGINAL; PINE molded panel chest, ball feet; curly field bed, very slender; pair Flemish-type chairs; ball-foot desk with well; decorated two-drawer chest, ball feet; tulip chest; Hepplewhite bureau; Sheraton bed; Queen Anne Spanish-foot lowboy; Chippendale mirror; antique Oriental rugs and many other articles. In storage, seen by appointment. MRS. G. WATERS, Hotel Windsor, Poughkeepsie, New York.

QUILTS, COPIES OF ANTIQUES, PATCH-work by expert needle woman, \$10 up; also lovely Colonial spreads in floral designs, all appliqué. Photographs. Mrs. MAY C. MOORE, Forest Park, Georgia.

SPANISH AND FRENCH ANTIQUE FABRICS including blue, yellow, pink, and red damasks; green and gold "Seda Torcida"; toile; needle-point; large assortment brocades, chasubles, and robes, Louis XVI period; rare rose-colored hand-beaded bell pull of clusters of grapes in Venetian opal beads. A. MARGUERITE McDOWELL, 6121 Walnut Street, Philadelphia, Pennsylvania.

RED WEDGWOOD PITCHER, \$25; LARGE brass candletray, \$8; Jenny Lind bottle, Fisherville, \$15; six yellow chairs, original stencilling, \$80. THE BLACK WHALE, Provincetown, Massachusetts.

PRINTS: A NEW ENGLAND HOME, \$9; THE Wheat Field, \$12; *A Fast Team—Out on the Loose*, \$15; *A Fast Team—Taking a Smash*, \$15. Pennsylvania-Dutch mirror, heart and crescent motif, \$45. Free lists. PRENTICE, 239 West Water Street, Elmira, New York.

FOR SALE BY OWNER: HEPPLEWHITE sideboard, almost exact replica of illustration on cover of *December Antiques*. Five generations in branch of Van Rensselaer family. Stored in New York. Full history and inspection on request. A. VAN R. CONOVER, New Port Richey, Florida.

CHANTILLY LACE SHAWL; HEPPLEWHITE inlaid bow-front bureau; Chippendale mirror; large, colored Currier & Ives, *American Speckled Brook Trout*. FREDERICK A. ADAMS, 40 Center Street, Northampton, Massachusetts.

WELL PAYING ANTIQUE BUSINESS, ES-tablished over thirty-five years, with a very fine stock of furniture; Chinese and English porcelains; paintings; silver; glass; etc. Located on one of the finest business streets in Baltimore. No. 96.

RARE CURRIERS; BIRD SALTS; CUP plates; pair coverlets; Paisley shawls; candlesticks; china; glass; furniture, including miniature pieces. CRAWFORD STUDIOS, Richmond, Indiana.

WESTERN AND SOUTHERN DEALERS! Arm and side chairs; sofas; tables; secretaries; highboys; chests; beds; glass; pewter; fine hooked rugs to responsible parties on approval. Send for prices and pictures. Reliable guaranteed service. Crating free. Aunt Lydia's Attic, EDITH G. MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

MAPLE BUREAU, BEAUTIFULLY FIGURED grain; Sandwich fluid lamps, single or in pairs; pair of Sandwich canary glass candlesticks; twelve goblets, loup and lace design. WARREN WESTON CREAMER, Waldoboro, Maine.

QUAINT SCENT BOTTLES; WALNUT KNEE-hole desk; bed canopy; silhouettes; pair chairs marked *T. Holden*; last wall paper edition of *The Citizen*, printed Vicksburg, 1863. THE KETTLE AND CRANE, Boscawen, New Hampshire.

YE OLDE RED BRICK HOUSE ANTIQUE Shop, West Brookfield, Massachusetts, will be closed until May 1st. Correspondence may be addressed as usual.

COLONIAL STAIRCASE FOR SALE TO BE removed; picture of house and description in Currier's *History of Old Newbury*. Apply to P. O. Box 182, Newburyport, Massachusetts.

ONE PERFECT APOSTLE PITCHER. MRS. PERRY D. THOMPSON, 185 Andover Street, Lowell, Massachusetts.

MAPLE GATELEG TABLE; MAPLE HIGH-boy; also a sofa table, quite unusual, with a drop leaf. To be seen at Suite 6, Ware Hall, Cambridge, Massachusetts. Telephone University 2245-J

HIGHDADDY; SIX HIGH CHESTS; FORTY bureaus in curly walnut, walnut, mahogany, pine, cherry; nine Winthrop desks, inlaid mahogany, serpentine interior in walnut, cherry, and pine; forty-five wood settees; thirty-five corner cupboards; walnut Dutch club-foot tables; wall cupboards; tilt-top tables; drop-leaf tables; five Eli Terry and fifty other clocks; sixty-five beds; eight sofas; miscellaneous articles; two hundred chairs. J. T. HAROLD, Dallastown, Pennsylvania. Six miles from York, Pennsylvania.

AN EGG-SHAPED BATTERSEA PATCHBOX, pink, no inscription, excellent condition; 13 by 18 inch tole ware tray with peafowl decoration, brilliant colors on black ground. B. A. LORING, 91 Woodland Avenue, New Rochelle, New York.

BAXTER PRINT, THE DAY BEFORE MAR-riage, 10½ by 14½ inches from color line to color line. Print and original mount both marked. MARY B. ATKINSON, 112 East State Street, Doylestown, Pennsylvania.

PEWTER COLLECTORS! TANKARD BY John Will (1720-1765), excellent condition, photographs showing his mark, inside, available, offers invited. No. 90.

MAHOGANY DOLL'S CANOPY BED, FITTED with old chintz; mahogany yoke-front inlaid chest of drawers, perfect original condition; mahogany swell-front bureau, rope corner posts, upper deck of drawers, original condition. WARREN WESTON CREAMER, Waldoboro, Maine.

PRIVATE OWNER, APPLIQUE QUILT, \$30; two pieced quilts, unquilted, \$9 each; Bristol jug, \$15; pair emerald lamps, \$18; other glass cheap, all perfect. No. 91.

SUMMER OR ALL-YEAR HOME, WITH OR without antique furniture. Electricity, plumbing, furnace. Two-car, two-story garage, playhouse. Near links and ocean. Mrs. E. A. GEORGE, Sakonnet Point Road, Little Compton, Rhode Island. Telephone, Little Compton 137.

AMERICAN PEWTER CANDLESTICKS, seven-inch, *Fuller and Smith; Boardman & Co.*, communion set, flagon and two goblets; *E. Danforth* 13-inch deep plate; unusual hooked rugs; coverlets; trays; prints; furniture. THE LITTLE HOUSE, 324 North Fullerton Avenue (near Watchung Avenue), Montclair, New Jersey.

TO ANTIQUE BUYERS WEST OF CHICAGO, special prices during the winter season until March 31st, the western home of antique furniture, OLDE TYME ANTIQUE SHOP, 683-685 Selby Avenue, St. Paul, Minnesota.

GUNS FOR DECORATING, FOR COLLEC-tors, flint or cap; over 300 "Kentucks"; also flasks, china, glassware, and furniture. Lists. S. H. LAIDACKER, 294 S. River Street, Wilkes Barre, Pennsylvania.

CURLY MAPLE HIGHBOY TOP; SILHOU-ettes; mahogany beds; fine set of six mahogany fiddle-back chairs; general line. Send for lists. J. W. BROADHURST, 38 West Main Street, Watertown, New York.

SOLID MAPLE, CROSS STRETCHER, PEM-broke table, in fine finished condition, seats six, small short drop-leaves, five-sided legs, \$75 boxed; pedestal-base curly maple tip stand, clover leaf top, finished, \$35; Crown and Tower flintlock musket, dated 1738. ROY VAIL, Warwick, New York.

IN GOOD CONDITION—PAIR ALL WHITE hand-quilted quilts, quilting done in circular pattern. Real antiques. Miss RAE H. BONES, 3 South Park Avenue, Bay Shore, New York.

NEEDLEWORK PICTURE ON WHITE SATIN, 1799; gentleman's 18-carat gold watch, 1840; both perfect condition. Other family antiques. Mrs. F. F. DAVIS, Box 415, Station A, East Liverpool, Ohio.

FINE MAHOGANY SHERATON-STYLE SIDE-board, some inlay, reasonably priced. M. DOYLE, 202 W. Vine Street, Mt. Vernon, Ohio.

SMALL HEPPLEWHITE SIDBOARD, OLD brasses (English); small original walnut bureau (American; old gilt mirror with the Hampshire rose; etc. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

EIGHT HEPPLEWHITE CHAIRS; INLAID Sheraton sideboard; Hepplewhite secretary. We specialize in antiques direct from old homes, and in locating desired pieces on request. ANTIQUE EXCHANGE, 120 South Fairfax Street, Alexandria, Virginia.

CIGAR INDIAN, EXCELLENT CONDITION, bargain to settle estate. HARRY HINESMAN, Seneca Falls, New York.

COLOR FASHION PLATES, FLOWER plates (100 to 125 years old), bird plates, all genuine old ones, magnificent collection of many thousands, finely executed and colored. Small assortments sent on approval anywhere. No C. O. D. or other charges. Keep all, return all, or otherwise. Make your own selection at no cost to you except return postage, if any. Your letter request brings the plates, moderately priced. ANTIQUARIAT, 1532 Wabash Avenue, Kansas City, Missouri.

FRENCH CHINA VASES; BLUE CANTON tureen; mahogany love seat; tole trays; old gilt metal window cornices. AGNES T. SULLIVAN, 24 Steel Street, Auburn, New York.

ANTIQUITY JEWELRY, RARE PIECES; TEA set, about 175 years old, 46 pieces, handleless cups and saucers in perfect condition, "fruit basket" design in green; maple chests of drawers; curly maple chest of drawers, refinished, \$90; colored Sandwich bird salts, proof, \$7.00 each; dogs; bottles; colored glass; etc. Cheap, as changing stock. 311 Fourth Street, West Pittston, Pennsylvania.

GROTESQUES, CARVED OAK, FROM STOR-ied façades of old French houses. Suitable for fireplace, beamed ceiling, or half timber construction. Photographs on request. GEORGE BURNAP, Architect, Washington, D. C.

INTERIOR DECORATOR, SEARCHING LO-cation, may secure advantageous association. Address GUERIN, INC., Foreign Antiques, 1741 R. I. Avenue, Washington, D. C.

YOUR CHOICEST ANTIQUES, YOUR AN-cestral lines, French and Dutch family histories researched, translated, written up. Member National Genealogical Society. DR. CARO S. VALENTINE, 125 A Street, Washington, D. C.

MAPLE HIGHBOY, \$350; CURLY MAPLE slant-top desk, \$175; dainty bird's-eye maple field bed, \$135; mahogany fruit-carved Sleepy Hollow armchair, \$75; enameled Stiegel bottle, \$70; pair Bohemian lustres, \$40; bird's-eye maple candle stand, \$25; lamp, jade-green base, \$18. Special prices in January-February sale. LOG CABIN ANTIQUES, Dupdee, New York.

ASSORTMENTS OF GERMAN CHINA DOLLS' heads, sets of three \$1.85, with orders express prepaid. ART ANTIQUARIAN STORAGE CO., 109 South Sixth Street, Louisville, Kentucky.

Read the Clearing House

and if what you are seeking is not listed
somewhere in its columns

Use the Clearing House

It offers you excellent opportunity for quick
sale or purchase

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDAL: THE HOOSE O'WORTHY ANTIQUES, 818 North Central Avenue.

CONNECTICUT

*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
NEW HAVEN:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
THE SUNRISE SHOP, 148 York Street.
WHITLOCK'S BOOK STORE, INC., 219-221 Elm St.
*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.
RIDGEFIELD: THE NOOK, Norwalk Road.
UPPER STEPNEY: *MORTIMER J. DOWNING.
WESTPORT:
WAKEFIELD ANTIQUES, Boston Post Road.
Antiques and historical Americana.
MARION BOOTH TRASK, 18 Compo Road.

GEORGIA

ATLANTA:

*ELLIOT ANTIQUE SHOPPE, 571 Peachtree N. E.
*F. LEE CALHOUN, 288 W. Peachtree Street, N. W.

ILLINOIS

CHICAGO:

*Ho Ho Shop, 670 Rush Street.
*LAWRENCE HYAMS & CO., 643 South Wabash Avenue.
*GLENCOE: MRS. RUTH B. LINCOLN, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

PORTLAND:

CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.
*ROCKLAND: COBB-DAVIS, INC.
*WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

*BALTIMORE: FRANKLIN STUDIO, 1124 Cathedral Street.
BEL AIR: BEL AIR ANTIQUE SHOP, Abraham Greenberg, Bond Street. General line.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 23 Maple Street.
BOSTON:
*NORMAN R. ADAMS, INC., 140 Charles Street.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*COLONIAL HOOKED RUG SHOP, 307 Cambridge Street. Hooked rugs.
*THE EXETER GALLERIES, 179 Newbury Street.
*FINE ANTIQUE SHOPPE, 109 Charles Street.
*F. J. FINNERTY, 130 Charles Street.
*FLAYDERMAN & KAUFMAN, 68 Charles Street.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.
*HICKS GALLERY, 18 Fayette Street.
*KING HOOPER SHOP, 73 Chestnut Street.
*JORDAN MARSH CO., Washington Street.
*LOUIS JOSEPH, 14 Newbury Street.
*WILLIAM K. MACKAY CO., 7 Bosworth Street. Auctioneers and appraisers.
*GEORGE McMAHON, 33 Charles Street.
*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.
*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.
*OLD RUSSIA, 16 Arlington Street.

*OLD VILLAGE ANTIQUE SHOP, 75 Chestnut Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.

*I. SACK, 85 Charles Street. Reproduction of old brasses.

*A. SCHMIDT & SON, 587 Boylston Street. Old and reproduction silver.

*SHAY ANTIQUES, INC., 181 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*THE SPINNING WHEEL ANTIQUE SHOPPE, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*S. TISHLER, 80 Charles Street.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*YACOBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.

*YE OLDE HOUSE, 39 Fayette Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

BUZZARDS BAY:

*W. W. BENNETT, Twin Gateway.

*MRS. CLARK'S SHOP.

*CHATHAM: THE TREASURE SHOP, HELEN TRAVES, Chatham Bars Inn Boulevard.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST TAUNTON: ED WHITNEY, 1150 Middleboro Avenue.

*FRAMINGHAM: WALLACE NUTTING.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.

MELROSE: WYOMING ANTIQUES, F. M. WHITE, 122 West Wyoming Avenue.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

SPRINGFIELD:

*B. R. CHAUSH, 11 St. James Avenue.

*JOHNSON'S BOOKSTORE, 1379 Main Street. General line.

TAUNTON:

MR. ALTON L. DEAN, 60 Harrison Avenue. General line.

*THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

*WARREN: C. E. COMINS.

WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTÀ F. BLOUNT.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

*WESTON: THE PRISCILLA SHOP.

*WORCESTER: THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

DETROIT:

*W. K. PRATT, 2748 Cass Avenue.

*THE SIGN OF THE MERMAID, INC., 1014 East Jefferson Avenue.

MINNESOTA

MINNEAPOLIS: *WILLIAM A. FRENCH FURNITURE CO., 92 South Eighth Street.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

*CENTRE SANDWICH: BLANCHARD'S ANTIQUE SHOP.

CONCORD: DERBY'S ANTIQUE SHOP, 22 Warren Street.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

*SANDWICH VILLAGE: KATHARINE BRYER.

NEW JERSEY

BURLINGTON: ESTELLA STORY HANCOCK, 227 Wood Street.

*CAMDEN: CAMDEN ANTIQUE SHOP, 315 Vine Street.

EAST ORANGE: THE LUSTER PITCHER, GERTRUDE M. RICHARDS, 87 North 19th Street.

FREEHOLD:

*THE HOUSE WITH THE BRICK WALL.

THE YELLOW CELLAR, LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

*FRANCES WOLFÉ CAREY, 38 Haddon Avenue.

*MARTHA DE HAAS REEVES, 20 Potter Street.

LIBERTY CORNER: BERYL DE MOTT.

MADISON:

EDITH BRUEN, Central Avenue.

Antiques and paintings.

*BOTTLE HILL TAVERN.

MONTCLAIR:

THE LITTLE HOUSE, MABLE C. OSBORNE, 324 North Fullerton Avenue.

*THE PEKING PAILOU, 147 Watchung Avenue.

NEWARK:

*BAYONNE ANTIQUE SHOPPE, 151 Washington Street.

J. C. SENG, 609 Warren Street.

PLAINFIELD: THORP'S ANTIQUE SHOPPE, CHAS. H. PALMER, PROP., 321 West Front Street. General line.

PRINCETON:

*GEORGE BATTEN, 1 Evelyn Place.

WILLIAM C. FISHBURN, Shady Brook Farm, Princeton-Kingston Road.

RIVERDALE: MAUD C. PATTESON, YE OLDE MILL.

WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 999 Mountain Avenue.

NEW YORK

AUBURN: AGNES T. SULLIVAN, 24 Steel Street.

*BROOKLYN: HARRY MARK, 749 Fulton Street.

*BUFFALO: HALL'S ANTIQUE STUDIO, 396 Delaware Avenue.

*CORNWALL: THE HALF MOON INN, Storm King Highway.

*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

*DUNDEE: JEMINA WILKINSON ANTIQUE SHOP.

ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.

*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.

MARCELLUS: MARTHA JANE'S.

*NEW ROCHELLE: DOROTHY O. SCHUBART, INC., 651 Main Street.

NEW YORK CITY:

*R. RANDOLPH ADAMS, 28 East 75th Street.

*AMERICAN ART ASSOCIATION, INC., 30 East 57th Street. Auction galleries.

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*CAPOZZI & AGRIPPA, 591 Lexington Avenue.

*CHARLES CORDTS & CO., INC., 106 East 19th Street. Reproduction of old brasses.

*WALTER G. EARL, 235 East 42nd Street.

*ESMOND GALLERY, 1113 Lexington Avenue.
 *WILLIAM A. FRENCH FURNITURE Co., 238 East 46th Street.
 *MARY LENT, 9 East 8th Street.
 *GINSBURG & LEVY, 815 Madison Avenue.
 *RENWICK C. HURRY, 7 East 54th Street.
 *LANS MADISON AVENUE GALLERIES, 554 Madison Avenue.
 *JANE WHITE LONSDALE, 314 East 57th Street.
 *H. A. & K. S. McKEARIN, 21 E. 64th Street.
 *ELINOR MERRELL, 50 East 57th Street. Old fabrics.
 *W. J. MORAN, 541 First Avenue. Rush seating.
 *MARTHA MORGAN, 847 Lexington Avenue.
 *J. W. NEEDHAM, 137½ East 56th Street.
 *THE OLD PRINT SHOP, INC., 150 Lexington Avenue.
 *FLORIAN PAPP, 684 Lexington Avenue.
 *PERIOD ART SHOPPE, INC., 19 West 24th Street.
 *WM. H. PLUMMER Co., 7 East 35th Street.
 *THE ROSENBAACH COMPANY, 273 Madison Avenue.
 *I. SACK, 625 Lexington Avenue. Reproduction of old brasses.
 *SAM SEROTA, 440 Madison Avenue.
 *MRS. SCHERNIKOW, 929 Madison Avenue. Hooked rugs.
 *SKINNER-HILL, INC., 114 East 23d Street. Reproduction of old brasses.
 *NANCY WATSON, 23 East 63d Street.
 *HENRY V. WEIL, 247-249 East 57th Street.
 *WEYMER & YOUNG, 39 East 57th Street.
 *NIAGARA FALLS: RUTH KNOX, 529 Third Street.
 *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
 *PITTSFORD: RUTH WEBB LEE, 89 South Main Street.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.
 SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.
 WEEDSPORT: MR. E. C. SKADAN, East Street. General line.

OHIO

CLEVELAND: *THE OLD WORLD GALLERY, 1512 Euclid Avenue.
 COLUMBUS: THE GENERAL GRANT ANTIQUE SHOP, 1415 North High Street.

PENNSYLVANIA

BETHLEHEM: SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
 BROADAXE (Whitemarsh): SKIPPACK PIKE ANTIQUES, PHILIP MEREDITH ALLEN, MARIE DOBBINS ALLEN.
 *BROWNSBURG: SCHUYLER JACKSON, Jericho.
 *BRYN MAWR: W. J. FRENCH, 539 Lancaster Avenue.

CHAMBERSBURG: STONY BATTER ANTIQUE EXCHANGE, North Second Street.
 DOYLESTOWN: MARY B. ATKINSON, 112 East State Street.
 EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Highway, Route 5.
 ERIE: THERÈSE JULIE BALLARD'S ANTIQUE SHOP, 27 West 7th Street and 802 Peach Street.
 GETTYSBURG: THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.
 HARLEYSVILLE: C. G. TYSON, Springhouse and Sumneytown Pike. General line.
 HERSHEY: FRANK F. KEGERREIS — ELLA F. KEGERREIS, 224 Cocoa Avenue.
 LANCASTER:
 *L. P. AARDRUP, 341 North Queen Street.
 *MRS. A. K. HOSTETTER, 10 South Queen Street.
 MEDIA: THE CHENEYS, Crum Creek Road.
 NEW BRITAIN: MR. AND MRS. PRESTON BOONE LEE, Bonnie Brae Farm, State Highway.
 *PENSBURG: A. J. PENNYPACKER, 501 Main Street.
 PHILADELPHIA:
 *THE ESTATE OF JAMES CURRAN, 1625 Pine Street.
 *A. L. DIAMANT & Co., 1515 Walnut Street.
 *FERDINAND KELLER, 216 South Ninth Street.
 *MARTHA DE HAAS REEVES, 1100 Pine Street.
 *THE ROSENBAACH COMPANY, 1320 Walnut Street.
 JAMES SCHUBERT, 3832 Lancaster Avenue.
 *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
 PLYMOUTH MEETING: ANTIQUES AT TAMARACK, Butler Pike and Flourtown Road, STUART W. GURNEY.
 *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.
 *WALLINGFORD: LONG LANE, P. G. PLATT.
 WEST CHESTER:
 *WILLIAM BALL & SON. Reproduction of old brasses.
 *FRANCIS D. BRINTON, Oermead Farm.
 WHITEMARSH:
 *HAYLOFT ANTIQUES, Bethlehem Pike.
 YORK:
 *JOE KINDIG, 304 West Market Street.
 CAROLINE LOGAN, 253 East Market Street.
 YORKTOWNE ANTIQUE SHOP, 138 East Market Street.

RHODE ISLAND

BRISTOL: THE CORN CRIB SHOP, Poppasquash Road.
 *PAWTUCKET: GEORGE REYNOLDS, 37 French Street.
 PROVIDENCE:
 *THE CHEST-ON-CHEST, 13 Market Square.
 CUSHING'S ANTIQUE SHOP, 1228 Broad Street.
 BERTHA B. HAMBLY, 224 Waterman Street.
 GEORGE ALBERT LIVESLEY, 105 Broad Street.
 *WINE & MILLMAN, 1115 Westminster Street.

*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

TENNESSEE

CHATTANOOGA: DIXIE SHOP, ANNA S. HOUSTON, 741 McCallie Avenue. General line.

TEXAS

*HOUSTON: SHABBY SHOPPE, 3501 Main Street.

VERMONT

*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.
 NEWFANE: *THE BLACK KAT ANTIQUE SHOP, FRAYE B. BROWN. Dial painting.

VIRGINIA

*HARRISONBURG: OLD MILL STONE ANTIQUE SHOP, 191 South Main Street.

RICHMOND:

*W. L. PARKER, 1529 Porter Street.
 *H. C. VALENTINE & COMPANY, 209 East Franklin Street.
 *WILKINSON AND TRAYLOR, 504 West Main Street.

WASHINGTON

SEATTLE: THE TREASURE HOUSE, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

*MRS. CORDLEY, 1319 Connecticut Avenue.
 *GEORGE W. REYNOLDS, 1742 M Street, N.W.

WEST VIRGINIA

*CHARLESTON: MRS. ROBERTA C. NICHOLSON, 1220 Virginia Street.

ENGLAND

*BRISTOL: NORMAN R. ADAMS, LTD., Denmark Avenue, Unity Street.
 *CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
 CHESTER: *G. H. FENNAH & COMPANY, God's Providence House.
 *H. KENYON, THE OLD LECHE HOUSE, 21 Watergate Row.
 *MARK O'BOYLE, 27 Watergate Row.
 *HARROGATE: WILLIAM LEE, ESPLANADE ANTIQUE GALLERIES, Yorkshire.
 LONDON:
 *NORMAN R. ADAMS, LTD., 10 Hans Road, Knightsbridge.
 *BURFITT, LTD., 1 Albemarle Street, Piccadilly. Old silver.
 *CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.
 ESTA DICKSON, 123 Gloucester Road, Kensington, S. W. 7.
 *L. LOWENTHAL, 4 St. James Street, S. W. 1.
 *SPINK & SON, LTD., 5 King Street, St. James, S. W. 1.
 *MANCHESTER: J. W. NEEDHAM, St. Ann's Galleries, St. Ann's Square.
 PRESTON: *FREDERICK TREASURE, Kay Street.



NEITHER space nor the science of photography and engraving can give you an adequate idea of what our shop contains. These advertisements act only as a bait to get you to visit the shop. So many of you who come to Charles Street stop at the ends. We assure you that you will find much of interest by walking the length of the street.

The Corner invites you most cordially to pay it a visit on Charles Street midway between Beacon and Cambridge Streets

F. J. FINNERTY

130 CHARLES STREET

BOSTON, MASSACHUSETTS

SHOP,

House.

Street.

WHITE.
SHOP,

ANTIQUA

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By Appointment

Finest Works of Art



Cloisonné enamel altar
set decorated in colors
on a rich turquoise-blue
ground

Height of incense burner
17½ inches

Kien-Lung, 1736-1795

SPINK & SON LTD

founded 1772

5.6.7 KING ST., ST JAMES'S, LONDON, S.W.1

Cables :- Jadeite Piccy : London



A Hepplewhite Settee

Simplicity of design lends the grace and dignity typical of all Hepplewhite pieces. This exceptionally fine settee is made with scroll ends and a shaped back. The moulded, tapered legs and stretcher rails are of mahogany. The length is generous—seven feet and two inches. Price \$685.

We cordially invite you to visit our Third Floor Galleries. Of special interest is our exhibition of Lowestoft, one of the most remarkable collections of armorial porcelain we have ever had. Each piece has been authenticated and dated by a leading English expert.

Visitors are welcome

Shreve, Crump and Low Company

FOUNDED IN 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts

